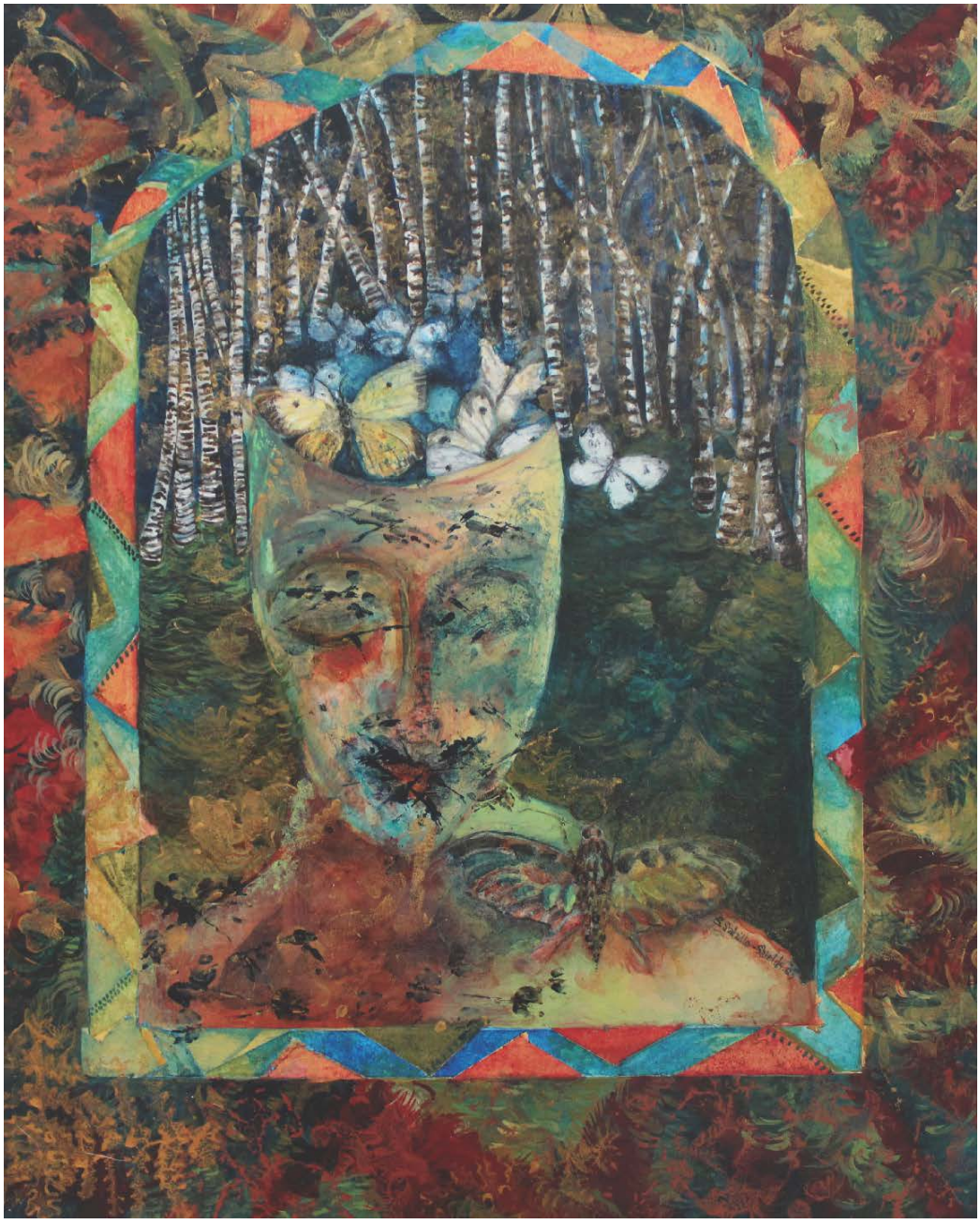

# JOURNAL OF JUNGIAN SCHOLARLY STUDIES

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Cover art: *Witness* by Sandra Salzillo

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# Introduction

*Chaos and Interdisciplinarity*, the theme of this volume of the journal, reflects the topic of the June 2019 conference of the Jungian Society for Scholarly Studies held in Asheville, North Carolina. I doubt that anyone imagined how relevant the topic of chaos would be, several months later, as we go to press in March 2020. At the Spring Equinox, which reminds us of the fundamental fact of ceaseless change, humanity is facing the social, cultural, economic, and political chaos created by the COVID-19 pandemic. We do not know what the future holds.

It is said that the opposite of chaos is order, but kindness may be its true opposite, or its antidote and medicine, when chaos is painful, when it spreads, disease-like, among persons. Kindness takes little effort, but it begins with attention—and attention is scarce when chaos reigns. Chaos distills attention into the present moment and draws the heart toward the thoughtful action one can take in the only moment there is. Then one chooses to be kind or cruel, generous of soul or miserly.

Momentary acts of kindness are more than momentary medicine: they are a tincture that dissolves into the chaos and, when recollected hours, days, or months later, soothes our response to it. "Performing random acts of kindness and senseless beauty," a popular motto years ago, is a flawed idea. Kindness should be intentional and habitual, a generous impulse from one soul to another. Better: *Perform intentional acts of kindness and enduring beauty*.

And so, at this moment, I name the great acts of kindness that made the 2020 volume of the journal possible: our terrific editorial team, especially Heather, Lisa, Matthew, and Peter; our generous peer reviewers; and the artists, poets, and scholars whose work is featured in these pages. The contributors explored the topic of chaos from a rich array of disciplines, including anthropology, art history, biology, climate science, complexity theory, cultural studies, ecology, economics, ecopsychology, ethics, folklore, genetics, literature, mythology, neurobiology, psychedelic research, religious studies, and shamanic studies. Methodological approaches include arts-based research, autoethnography, case study, hermeneutics, and phenomenology.

May our work be a contribution to a thoughtful world and a reminder that beauty is always worth creating.

Elizabeth Èowyn Nelson, General Editor

# 2020 ESSAYS, ART, AND POETRY

***Emerging***
oil on canvas
24” x 36”
by Heather Taylor-Zimmerman

# Psyche Unfolding

Inez Martinez

What if psyche's not an iceberg?
consciousness a tiny human tip
atop layered unknowns?

Instead, an inexorable outpouring—
shaped this way then that,
whose ends—
should there be ends—
humans will never,
can never,
know?

a flowing thread
forming and unforming,
each Being a way of knowing—

crashing asteroids creating,
earth's molten fire feeding,
chemicals merging,
leaves breathing light
and exhaling sweet, oh congenial air—
lizard-hipped and
bird-hipped dinosaurs
assuming themselves,
grazing and hunting
until a tumbling sky-rock
smashes earth—
Gone
their way of knowing . . .

What if our human way of knowing,
bloated with ignorance,
ever amazed, shocked,
to find psyche in earth—
river currents, salt, loam, grubs,
intentional forests,
dancing bees, grooming monkeys,
calling elephants and singing whales—

What if, being wrenched
from basking in the rhythms
of waking, working, sleep,

talking, eating, desire,
caring, not caring, caring,
Bach oratorios and Tibetan bells,
by our sulfuric faces lit
lynching burning bodies,
feeding furnaces Jewish dead,
exploding Hiroshima,
fossil fueling earth,

We see—
Psyche
now life force,
now death force,
the same force
in us?
humans a flicker?

Ah, could we bear it?
the loss of centrality,
the dreams—
a just world of plenty,
truth being beautiful?
Could we surrender,
give up refusing to know
psyche's flowing weave
of being and knowing
curls life with death?
Yes, our own?

Would we then—
incredulous—
be orgasmed every cell
with joy,
for a moment,
any moment,
of being alive?

# Archetypes: The Contribution of Individual Psychology to Cross-cultural Symbolism

Erik D. Goodwyn

*Abstract*: When a patient reports a dream or undirected fantasy in psychotherapy, classical Jungian technique includes, among other things, comparing this material to that of cross-cultural symbolism (CCS). The validity of this aspect of the method hinges on what we think the origin of CCS is. If we believe that the lion's share of such content comes from specific universal tendencies of the individual psyche, then it is reasonable to look to CCS as a source of clinical interpretive information. If not, however, the method loses credibility. An examination of this comparison reveals that some discussions about archetypes have been plagued by a false dichotomy of biology vs. emergence. Addressing this problem helps to organize various theories about archetypes that compare CCS into a more productive dialogue.

*Keywords*: Anthropology, archetype, cross-cultural symbolism, emergence, genetics, Jung, phenomenology, self-organization

## Myths and Dreams

Consider that there is a "Beauty and the Beast" type story in the folklore of nearly every culture studied around the world. Folklorists classify the Beauty and the Beast story as Aarne-Thompson-Uther (ATU) type 425C (Üther, 2011), which unfolds as follows: a merchant embarks on a trip intending to bring back three gifts for his daughters. The older two demand jewelry and clothing, but the youngest one asks for a rose. The merchant gets lost and stays in a deserted castle/house where he finally finds a rose. There, an animal/monster (who is sometimes invisible) demands that the merchant return or send a substitute. The youngest daughter volunteers to take his place but refuses to marry the ugly/invisible creature, who is nevertheless kind to her. She then sees her father (often with a magic mirror) ill, and she is allowed to visit him, but her envious sisters conspire to make her overstay her allotted visitation time. When she returns and finds the creature near death, she realizes she loves him and so caresses/kisses him, which breaks the spell and reveals his true self as a handsome prince/etc. They marry.

Versions of the ATU 425C story have been found (Üther 2011: 252) in Finland, Sweden, Estonia, Latvia, Lithuania, Denmark, the Faeroes, England, Spain, Portugal, the Netherlands, Germany, Italy, Sardinia, Malta, Hungary, Czechoslovakia, Serbia, Romania, Bulgaria, Poland, Russia, Ukraine, Turkey, Mordvinia, Yakutsk, Mongolia, Georgia, India, China, Japan, the Americas, the Dominican Republic, Colombia, Brazil, Egypt, Tunisia, and Morocco among others. Some linguists even claim that the Indo-European versions of this story are likely to be at least 2500 to 6000 years old (da Silva and Tehrani, 2016: 8).

The following dream was reported in therapy by 35-year old woman, "Ms. A":

> *I've been "married off" to a man in a big house on a hill in another state. I'm pretty reluctant to go, but I have to—it's weird, I feel like I have to do*

> *it to help my dad for some reason, to make him happy or something. Anyway, when I get there the house is really dark and my husband is "in the shadows" all the time. I can't see him. I'm supposed to be married to this guy but I can just hear his voice.*

Obviously this dream bears more than a passing resemblance to a significant part of the above ATU 425C story. Suppose for the sake of argument that this patient has never seen or read any version of the Beauty and the Beast story. Does the fact that she has dreamed a part of a story that may be thousands of years old and told in every corner of the globe have any clinical significance? On the other hand, supposed she *had* heard a version of it: does that change our interpretation? If so, why? A good deal of empirical dream science (reviewed in depth in Goodwyn, 2018, pp. 1–54) supports the notion that dreams are non-random constructions of the psyche that (except in the case of severe trauma) do not simply carbon-copy memories. Therefore, it stands to reason that there is a non-trivial relationship between dreams and fairly-tale or mythic motifs, especially in the case of creating a narrative with similarity to a fairy tale never encountered. How closely, then, should we consider a dream to an independently invented story or collection of motifs?

**Cross-cultural Symbols**

Jung defined the archetype in many ways; one of his most mature definitions of the archetype tied it to recurrent mythic motifs. The archetype-as-such, in this case, is "an inherited *tendency* of the human mind to form representations of mythological motifs—representations that vary a great deal without losing their basic pattern." (1950/1977, para. 523). The present essay is concerned with comparing models of the archetype along a different axis than has been done up to this point. The reason is that the above definition and others like it assume that we can use mythological motifs to inform clinical interpretation. However, often archetype models do not focus on this particular issue (Goodwyn, 2013).

Classic Jungian technique assumes that we can use cross cultural symbols (CCS hereafter) to help us understand the meaning of Ms. A.'s dream (Jung, 1954; Jung & Meyer-Grass, 2008; McGuire, 1984). Examples of CCS of myth and ritual are abundant (ARAS, 2010; Bierlein, 1994; Cirlot, 2002; Eliade, 1958; Frazer, 1921; Lévi-Strauss, 1955; Sproul, 1979; Tresidder, 2005; Van Gennep, 1960, and of course throughout Jung's Collected Works). These include the tendency to view water as a symbol of life; the use of red and/or fire as a symbol of intense affect; mandalas as symbols of balance and integration; rabbits as symbols of fertility; birds as symbols of divine messages; darkness as symbolic of evil, the unknown, or fertile potential; light as symbol of truth/life/knowledge; height and wind as a symbol of divinity; large trees as symbols of the cosmos; caves as symbols gestation; snakes as symbols of rebirth; doorways as points of transition in social state; synchronized behavior as a symbol of psychological/spiritual unity, etc. Examples could easily be multiplied.

CCS means symbolic associations that find their way into many mythic and folkloric traditions spread across large spans of space and history. However, I am focusing on particular associations (like darkness = unknown), however, not fully-formed symbols, which can of course vary across cultures; e.g., the dragon appears in many cultures, but only certain associations with it (reptilian = primal, size = importance, etc.) appear to be

truly universal, whereas the full meaning of the dragon is different in Europe as opposed to, say, China. Moreover, this is not to say that the classical technique involves making simple-minded one-to-one correlations between a dream and the above CCS. That would not be representative of Jung's approach, which was more nuanced:

> It does not, of course, suffice simply to connect a dream about a snake with the mythological occurrence of snakes, for who is to guarantee that the functional meaning of the snake in the dream is the same as in the mythological setting: In order to draw a valid parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently parallel mythological symbol has a similar context and therefore the same functional meaning. (Jung, 1959/2006, para. 103)

Thus, Jung's method called for looking at the context of when Ms. A's dream occurred, and what her personal history up to this point was, in addition to looking at the fairy tale for amplifications. It is this last bit that I am concerned with here—the comparison of a dream with a folktale. If we are to base our practices on sound theory, we must recognize that this latter technique of making any reference to CCS at all requires that there should at least be some kind of established theoretical connection between the individual psyche and CCS. Jung proposed that this connection was the archetype itself.

The phenomenon of CCS is therefore central to the validity of this aspect of the classical technique and to the archetype as a theoretical concept. How we choose to explain this phenomenon is of clinical importance. If we feel CCS is caused by factors within the individual psyche like archetypes, then there is a strong connection between them, and so if my patient has a dream or persistent fantasy involving birds, darkness, caves, and a big tree, I should consider the CCS as source of possible meaning for such material because they're likely to be using the same symbolic associations. But to say "they're likely to" means I must assume Jung's premise: that the human psyche contains innate archetypes that manifest as *tendencies* to form such material. On the other hand, if I believe CCS does *not* have much to do with individual psychology, then such pursuit loses its justification and validity, and we should not engage in this aspect of the classical approach—at least not for this reason, anyway.

Note that regardless of theory, therapists and patients can always *use* myths and folktales in unique ways to achieve clinical gains. But this fact does not inform us as to the validity of Jung's proposal in the first place. This question is therefore a theoretical one rather than a technique-based concern. Though comparing Ms. A's dream to the Beauty and the Beast story can be clinically useful, what concerns this essay is the validity of Jung's claim that archetypes exist universally within each human psyche, and that moreover they are responsible for the phenomenon of CCS. Is part of the reason Ms. A dreamed this story-structure because we all have an unconscious, innate tendency to formulate ideas into particular patterns—patterns that are found in worldwide myths and folktales?

Likewise, while some authors offer much deeper meditations on archetypes as they relate to the nature of the psychoid, the spirit, the underlying non-differentiation of self and other, and the characteristics of synchronicity (Addison, 2016; Bright, 2009; Connolly, 2015), the present essay is more prosaic and humble in its aspirations. What, if anything, does the individual psyche (whatever *psyche* may actually be, if it is indeed possible to

know) have to contribute to the construction of CCS and what can that tell us about archetypes, as defined in this particular context? This question focuses on a simpler issue regarding the origin of CCS that I feel has direct clinical relevance, but it is also of broader interest outside the consulting room: if Jung was wrong about the existence of archetypes (however they may be further defined), how then do we explain the phenomenon of CCS?

**The Role of the Individual Psyche**

Starting theory with the facts of CCS (as Jung himself did) can be a useful springboard for thinking on archetypes (Goodwyn, 2013). CCS is a given—again, at the basic image-association level, not necessarily the fully formed symbol level—so there is a need to explain why it occurs, not only as a general question, but also because it relates to clinical technique. Scholarship here has been difficult due to historical interdisciplinary academic divisions (Goodwyn, 2014). Nevertheless, to answer it we will need to look closer at what exactly Jung was proposing. Classically, Jungian theory proposes that the individual psyche makes a very active contribution to the complex processes that give rise to CCS. That is, Jung proposed that each person has a strong tendency to make and/or selectively retain certain unconscious symbolic associations (like light = truth/knowledge, flowing water = purification, snake = rebirth, etc.). This fact is why they can and do appear nearly everywhere. If true, we are justified in using such symbolism to help understand patients who come to with imagery in dreams and undirected fantasy material of light or snakes or whatever. Then we must take into account the patient's individual context and history, as Jung advises in the above quotation and many others like it—but we cannot start here if there is no reason to believe CCS is created in some significant measure by innate psychological factors.

Jung was unfortunately very vague on the details of how this is supposed to work, though this is for understandable reasons given what he was studying. Nevertheless, saying that archetypes cause CCS only tells us that there is *something* about the innate structure of the individual mind that contributes to CCS, but sparse detail is provided on what exactly that might be. This is both a consequence of his not having the available data at his disposal, and also likely due to his personality and overall intuitive approach. The last few decades, however, have given us more data to work with, which have resulted in a number of attempts to answer this question.

**What Creates CCS?**

While many authors have of course discussed the archetype, there are only a few that need occupy us here: those who specifically discuss the relationship of individual psyche to CCS and the related debate over the existence or non-existence of the archetype. There have been many models that say the archetype is an extant and necessary part of the human mind that furthermore specifies the source of the "natural tendency" Jung speaks of to create CCS. Theorists such as Anthony Stevens (2003), John Haule (2011), and Goodwyn (2012) have hypothesized a variety of biological and evolutionary mechanisms to account for them. According to this approach, archetypes exist and are likely composed of a variety of inborn tendencies acting in concert that are related to our evolutionary history. Snakes, for example, appear often in CCS partially because they are ancient dangers to *homo sapiens.* Throughout our history as a species, it became advantageous to single out snake-like

imagery in the environment, so the effect of this long history is an inborn tendency to create snake symbols and tell stories about snake-like creatures. Snakes are therefore fascinating and possibly terrifying (and so good symbols for the numinous) in part because of our biological history (for further discussion, see Goodwyn, 2012, pp. 69–72).

Some object to such an approach. Some raise concerns that biological approaches seem to underestimate the importance of complex developmental events that give rise to emergent psychological qualities. Some theorists also argue that it is implausible to assume that symbolic information could be encoded in genes or brain structures (objections reviewed by Roesler, 2012). Still others (Colman, 2018b) have said that biological theorists such as myself have attacked a straw man in claiming that under-emphasizing biological contributors is tantamount to the acceptance of the outdated *tabula rasa* model of the psyche (discussed below).

In any case, those who object to the biological account of archetypes and CCS instead propose that what we inherit biologically may be far too non-specific to be held directly responsible for CCS, preferring to argue that while there are basic innate/biological starting points, many psychic contents are more properly attributed to emergent and relational factors, arising in the complex interplay of child and caretaker/micro-culture, essentially leaving the genome behind. To these objectors, biology provides only the basic infrastructure of the psyche, but it does no further significant work from there—development and immersion in cultural context does the rest. Here, the ubiquity of snake imagery might presumably come not from an innate predisposition to recognize and have an emotional response to snake-like imagery or to relate it to rebirth/etc., but rather from the ubiquity of snakes themselves, along with early developmental imitative learning of snake fears/attentional biases, and early primitive association of snake imagery with symbolic themes due to repeated cultural exposure to such ideas.

Importantly, however, for some authors the emergentist proposal means we must abandon the concept of archetypes as outdated and unnecessary (Saunders and Skar, 2001; Merchant, 2009; Colman, 2016, 2018a). The latter opinion is not shared by all such theorists, and in any case it is a separate issue. Acknowledging important self-organizing/emergent qualities of the psyche is not equivalent to claiming archetypes do not exist. Understood properly, the biological and emergentist explanation for the origin of archetypes are not mutually exclusive.

To recap, then, some theorists propose that CCS can be explained by archetypes—inherited tendencies to create story forms with CCS embedded in them—which themselves are composed, at least in part, by a collection of biological/evolution based psychological processes. Others de-emphasize the role of biology in favor of a constructivist or emergentist origin for the archetypes, proposing that CCS is absorbed by the developing psyche and ingrained through self-organization and cultural immersion. These latter models define the archetype in more or less non-biological terms, or they argue that emergentist arguments sufficiently obviate the need for the archetype altogether as an explanation for human experience.

## The Biological versus Emergentist Debate

The above biological vs emergentist classification has occupied archetype scholarship in the last few years. I believe, however, that this classification scheme presents a sneaky false

dichotomy. The deceptive nature of this dichotomy can be seen in the debate about "innateness" that occurred back in 2010 involving myself, Knox (2010), Merchant (2010), and Hogenson (2010). At that time, the debate centered on whether or not the psyche had any innate qualities or foundations versus the dreaded *tabula rasa* formulation. Unfortunately, for my part I helped to frame the debate that way—my position originally was critical of emergentism on *that* basis—but I was wrong on that particular point, and I soon saw that the two camps were talking past one another. As Colman (2018b) states: "emergence theory in no way contradicts the belief in innate qualities—rather it provides a much more sophisticated and scientifically up to date account of how very simple forms of organization can develop into complex psycho-social capacities. . . " (p. 668).

No reasonable theorist can contest this fact, and Colman was right to characterize the *tabula rasa* accusation as a straw-man. Yet, Colman finished the above statement with "without any of this needing to be coded in the genes" (p. 668). Here is where it gets sticky, and the *real* flaw is shown in the model. Once we recognize the flaw and fix it, we see that the biological and emergentist paradigms are not mutually exclusive at all. As the original emergentist argument goes, the genome sets up a very primitive array of reflexive behaviors. In one paradigmatic example, originating with Knox (2003), and built upon by Merchant (2009), and later Colman (2016), is the infant "burst-pause" feeding reflex. Upon this innate reflex, it is argued, a rhythm is created in which, in conjunction with early experience with caretakers, a set of emergent characteristics build upon the "genetic" programs to create higher levels of complex behavior, but these emergent qualities leave those primitive programs behind as greater and greater complexity develops in the system. Therefor Colman says the subsequent developments need not be "coded in the genes".

But, with respect, this characterization of genetics is simply flat-out wrong. And while it is true that self-organization and emergent properties are undeniably a part of psychic development, the genome never stops playing a part in it at any point in our lives. With extremely rare exception, the genome of every single cell in the body continually feeds back into the development of the organism as a whole. This is the fatal flaw in the original emergentist model that forces a false opposition to biological/evolutionary arguments—the assumption that the genome simply jump starts the organism but then lets it go from there, allowing the environment to do the rest of the work. Biological development does not work in this manner. The genome codes for proteins which detect environmental changes that modify those proteins. They then feed back into the genome and modify how it expresses subsequent proteins—and so on, and so on, into incredibly complex systems that nonetheless never free themselves from genetic influence. Subsequent emergent properties are detected, responded to, and modified by the genome from birth until death. Most importantly, more often than not *the same gene* which codes for proteins involved in early primitive reflexive behavior can and will interact with subsequent development at progressively greater levels of complexity, applying new influence into the new level of complex development (see MacDougall-Shackleton, 2011, for a review with many examples).

In humans, just to use one example among a great many, the gene that codes for brain-derived neurotrophic factor (BDNF) operates during very early development to modulate neuronal proliferation and pruning in neonates, but it operates continually throughout life, influencing functions at progressively higher levels of complexity. Later in life, the

presence of BDNF is correlated with the maintenance of good memory function, the facilitation of learning and the promotion of neurogenesis in response to injury, and the maintenance of disease resistance. BDNF production responds to various psychological and physiological factors throughout life such as exercise, meditation, intellectual puzzle-solving tasks, and caloric restriction (see Rothman & Mattson 2012, many other examples abound in the literature). The brain and psyche, then, never free themselves from the influence of this gene. Other examples abound: the genome alters its genetic expression in response to many psychotropic medications (i.e., Miyamoto et al, 2008, p. 2161-2162) and psychotherapy itself also triggers alterations in gene expression (Kay & Kay 2008, p. 1870-1871). Whatever happens to us, the genome has something to say about it. These examples could be easily multiplied in terms of showing how the genome continues to influence development across a person's lifespan.

So am I saying, then, that "archetypes are encoded in genes"? That depends on what one means by "encode." Genes code for proteins, not image or story structures. Nevertheless, story structures may still be the ultimate consequence of the way in which those genes play out. Therefore the influence of the genome never goes away, so the evolutionary principles shaped it can be reasonably assumed to play their part at every level of complexity, even if it doesn't play out as a rigid algorithm, adaptation or module, but instead acts more as a collection of constraints or biases that—in conjunction with universal environmental factors—guide and influence the self-organization of the psyche, in particular archetypal images and story structures that give rise to CCS. Clearly the exact mechanisms of how genes might affect psyche are yet to be worked out, and due to the immense complexity of the process—not to mention the mind-body problem—such mechanisms may never be. Furthermore, how all this might be interweaved into the idea of the spirit and spirituality is yet another deep question (indeed, the genome itself may be more spiritual than initial inspection reveals). But ultimately none of these challenges mean that genomic and evolutionary influence can be reduced to that of a mere spring-board for subsequent gene-free development. It cannot: it is always there, exerting its influence on development from before birth until death.

In any case, these data shows that the emergentist and biological models are not mutually contradictory—so long as we recognize that both processes operate to influence psychic development throughout the lifespan. And it is therefore possible that genomic influence, because it is life-spanning, may play a significant part in the self-organization and emergence of CCS, so long as we are careful not try to reduce psyche to biology. Eliminating the above mischaracterization of genetics from the emergentist paradigm reveals the biological and emergentist models can be complementary. Thus, the source of this debate is actually in the terms of causal explanation used: biological and emergentist explanations are usually operating on different explanatory levels. Whereas the biological/evolutionary explanations tend to look at *function*, the emergentist/developmental explanations tend to look at *mechanism*. In Aristotelian terms, evolutionary explanations favor final causes, whereas emergentist accounts favor efficient causes (naturally there is overlap). The understanding of causal explanation has been applied to ethology, where "explanatory levels" are used to conceptualize the understanding of animal behavior (excellent review in MacDougall-Shackleton 2011), and in fact this scheme has been applied to the psyche by of course none other than Jung himself

(1960, para. 456, 493)—though he did not elaborate on the idea very much. Perhaps he should have. In any case, identifying the exact mechanism behind the development of the conversational rhythm, as it emerges from 'burst-pause,' patterns of neonatal feeding in no way contradicts the evolutionary account of the influence of the genome on this pattern at every point in development. Neither does the observation of the importance of self-organization and emergence rule out continued genetic influence at progressively higher levels of complexity. Rather, both explanatory accounts, properly contextualized, inform one another.

The above false dichotomy (biology vs emergence) does not really help us parse out the question of whether or not archetypes exist and/or elucidate the connection (if there is one) between the individual psyche and CCS. To move the discussion forward, we need to organize models along a different frame that is not a false dichotomy.

**Active and Passive Models**

Instead we need to examine this discussion in terms of how each model specifically connects (or doesn't connect) the individual psyche to CCS. Is the individual psyche an internally and independently active contributor in the creation of CCS? In other words, where some models propose that because of various factors including genes and emergent developments, the individual psyche has a strong internal tendency to produce CCS regardless of culture of origin, other models propose that the individual psyche has a relatively minor contribution to CCS, which means that CCS originates from some other source. For these models, CCS might, say, be an emergent property of societies rather than individuals. The former type of model let us call an "active" model, and the latter a "passive" model.

Each type of model has its own task to accomplish. Since active models assume that the individual psyche has some kind of reliably emergent universal characteristics that subsequently give rise to CCS, active models are the only ones that require archetypes—however defined—as explanatory factors, and the definition for the archetype must be given in terms that are causally powerful enough and specific enough to produce a CCS-making tendency. Passive models do not have to do any of this since they assume no such influence of the individual psyche on CCS. Instead, passive models must provide an explanation for where CCS comes from that does not depend on the individual psyche. Both types of model, then, have to deal with CCS one way or another, and only the active type of model justifies comparing dream/vision material with CCS as a result of foundational theoretical principles rather than some other reason (such as clinical utility). As mentioned earlier, only some of the theories on archetypes are relevant to the present discussion. Theories that discuss how archetypes or CCS is used in therapy but remain agnostic on the origins of CCS are not relevant here. Theories that discuss or define archetypes but do not directly address how those archetypes contribute to CCS are not relevant either—though with sufficient theoretical elaboration they easily could be. As it stands, there appears to be only a handful of theories at present that even remotely attempt to link the individual psyche to CCS, and so are relevant to the discussion at hand.

But is *this* framework a false dichotomy? Of those theories relevant to the present essay, are there theories that might be both active and passive? No: the use of the term "active" in this context is only referring to an innate *tendency*. This was chosen because of

the definition Jung gave of the archetype: an innate tendency to form story-structures and imagery containing CCS. If we had defined "active" to mean models of the psyche which automatically produce snake imagery every time, then there would be room for a middle-ground category: a model that takes the psyche to make snake images "sometimes." But "sometimes" is what "tendency" means already. Jung never proposed an "always" model. Thus, either the psyche has an innate tendency to make CCS or the psyche doesn't. It would be contradictory to have a psyche which both has the tendency to make CCS and also not have the tendency. Even if our statement was "has the tendency *sometimes*" that would still only be a less frequent "tendency" and so even then such a model would still count as active. The current framework for understanding theories of psyche, then, should be more useful than the biology vs emergentist framework.

**Evaluating the Current Theories of Archetype within this Framework**

Classifying models of archetype along these lines helps to eliminate the biology-emergence false dichotomy and orient them in terms of what further work they need to do; thinking this way also reveals that some models previously opposed are actually aligned. As mentioned, we are focusing solely on models that specifically address the individual psyche-CCS link in order to evaluate the theoretical validity of considering CCS as informing clinical dream/vision material in psychotherapy. Other questions about the archetype, such as its metaphysical manifestation, the idea of the psychoid, the relation to synchronicity etc., should be left out of the discussion for now. Perhaps those characterizations of archetype can be aligned with the present mundane one (as Jung thought), and perhaps not. We will shelve that question for the time being.

In any case, if subsequent scholarship shows that the psyche is indeed *active* in the construction of CCS, then not only is the classical comparative method foundationally valid, the factors identified in this process can be used to define the archetype beyond Jung's frustratingly impressionistic definition. If, on the other hand, scholarship finds the psyche is actually passive with respect to CCS, then the archetype becomes a superfluous concept and we must base comparison of clinical material to CCS on some other theoretical or therapeutic principle, if at all.

So-called "biological" theories of myself, Anthony Stevens (2003), and John Haule (2011) are obviously active models, since they focus on how evolution has shaped the human psyche to a significant degree. Examples in this body of work abound, of ways in which innate qualities directly contribute to CCS, like the one given above regarding the snake image. Elsewhere, McDowell (2001), proposes that the archetype-as-such is an *a priori* mathematical principle of self-organization that operates on dynamic systems such as the personality, and he furthermore links these principles to the CCS of the witch character. McDowell's model is therefore also an active one. The task, then, for both of these models is to provide more and more detail on the specific links between innate qualities and CCS.

Other models invoke self-organization, such as that of Saunders and Skar (2001) which note that the behavior of self-organizing dynamic systems appear to behave similarly to the way complexes do in the psyche. But the model of Saunders and Skar shows how ubiquitous complexes emerge, such as the Shadow or Anima, but they do not address CCS directly, so without clarification this theory is not analyzable in the present classification

scheme. Hogenson (2009) argues for a role of self-organization in more general terms, but again, does not address CCS directly, instead staying more abstract in his discussion. I feel both of these models could address CCS more directly, but leave it to those authors to do so.

Colman (2016), takes the manifestly self-organizing character of various systems, and, accepting the error that Knox makes about genes merely providing simple non-representational mechanisms and nothing else, he produces a model of the psyche *without* archetypes at all. Rather, he proposes a model of the psyche-embedded-in-culture, whereupon symbols are spontaneously and reliably emergent "without requiring an underlying principle" (Colman, 2016, p. 29). He gives as reasons for this maneuver the numerous inconsistencies in Jung's discourse on the archetype, along with the general vagueness of characterization and processes that are supposed to constitute the archetype-as-such. In any case, for Colman, symbols do not derive from content-free archetypes-as-such, but rather simply emerge from in between the actions of humans in society performing various activities. Concerned that many theories attempt to reduce archetypal images to merely the sum of their parts (whether it be biology, brains, or whatever), and recognizing the undeniably holistic character that symbols have, he concludes that the archetype-as-such, as principle "behind" the archetypal images, is a superfluous concept. Instead archetypal, or reliably repeated images, simply emerge from the complex interplay of psyche, body, culture, etc., without the need for any explanatory principle or *a priori* grounding.

Colman's formulation therefore leans heavily on the concept of "emergence": this concept—dating back as far as Aristotle—highlights the fact that complex systems at conditions far from equilibrium (like brains and probably the psyche) often display novel holistic properties that subsequently determine the behavior of the system in a top-down manner. Both he and Saunders and Skar assert that such self-organizing systems spontaneously display new and "emergent" properties *without* having any pre-existent "template" or "form" to follow, hence the logical conclusion that archetypes-as-such do not exist. There is a lot to value in Colman's approach, but more work could be done, particularly in defining what exactly is meant by "emergence" in the first place. The concept of emergence has gained a renewed interest in philosophy since the 1990s, but frequently the term is used with little discipline. Colman's use of the term feels intuitively correct, but it is simply a given and he does not delve into the various debates on the concept of emergence (such as that found in Kim, 2006), and how it may or may not work within his model.

Moreover, the overall enterprise is plagued by the perpetuation of the mischaracterization of genetics that afflicted Knox's earlier work on archetypes. This might undermine the enterprise as a whole, or it may not—it's hard to say. In any case, Colman takes this emergentist idea one step further, excluding any "behindology" that seeks underlying structure or principles and focuses on an appreciation of the symbol in all its rich experiential glory. He dismisses the idea that the categorization of similar symbols represents anything more than an "abstraction".

The strongly anti-reductive power of this approach is valuable, but it does not require that we abandon all efforts to find underlying structural causes or features. Furthermore, the dismissal of forms as "abstractions" naturally imports a very old philosophical

argument—pitting Colman as Aristotle against Jung's Plato. To really address this issue would require us to unpack a large body of metaphysical thought we cannot field here due to space constraints, but it is one I touch on elsewhere (2019). Nevertheless, McDowell has already provided an answer by identifying the organizing principles of emergent systems as essentially mathematical in nature. The problem here, of course, is that he shifts the debate from metaphysics to the philosophy of mathematics—also a weighty subject we cannot fully address here. In any case, Colman's formulation has great strengths and only a few weaknesses, but whatever one's opinion of it is, since his theory does not identify any organizing principles *in the individual* that might contribute to CCS (indeed he might argue that there is no such thing as "the individual", claiming it to be almost entirely culturally constituted), but instead argues that CCS are spontaneously emergent without any organizing principles, we can correctly classify his theory as a "passive" one. Thus, in the current framework, Colman's only task would be to explain *how* CCS "emerges" without referring to specific innate qualities. One way might be to follow the "hard" emergentism of philosopher C. D. Broad (1925), for whom emergent properties are *ontological* in nature, in which case they become brute facts. This is a philosophically defensible position, but it leaves us unable to determine why some symbols are cross-culturally appearing and others are not. Other "softer" types of emergentism (like Freeman 2000), of course, might not necessarily have such a problem. It is hoped that Colman will build upon his promising emergent theory and address these concerns.

Knox's (2003) archetype-as-image-schema model is recognized by Roesler (2013) and Colman (2016) for being an important attempt at reconciling the various models of archetype Jung seemed to vacillate between. They also recognize that image schemas are far removed from the full-blooded CCS we are used to associating archetypes with. Such a conclusion is necessitated by Knox's mischaracterization of genetics, but regardless of what one might think of that criticism, it remains that Knox's model appears to qualify as "passive", as it postulates only general, extremely abstract and non-specific contributions from the individual psyche and leaves the rest to culture/environment—it therefore does not propose a strong causal tendency of the individual to independently generate CCS. In this framework, then, Knox would need to address how CCS develops in fuller detail.

Pietikainen (1998) offers a passive theory of psyche that does indeed address the formation of CCS, claiming that it could be due to similarities in the contingencies of history and cultural practice across cultures rather than any individual psychological tendency. This sounds quite reasonable on the surface; unfortunately, Pietikainen does not provide any concrete examples to bolster his case, preferring to leave such explanatory principles rather vague. One would hope that later scholarship might explain, for example, what historical contingency or practice might lead rituals worldwide to selectively utilize the colors red, black, and white (Turner, 1974) with such regularity, or why might it occur not only to ancient Europeans (LeCouteux, 1996, pp. 32—44) but the Tlinglit (Kan, 2009) and several Indonesian peoples (Hertz, 2009) that the dead should leave the house where death occurred through an unusual opening that was then rapidly closed up after. Pietikainen offers no such specifics. Nevertheless, this model appears to have promise, and so I hope later scholarship might take up this task.

Finally, it should be recognized that it is possible to construct a passive biological model. One could argue, for example, that the combination of well documented and innate

emotional systems identified by affective neuroscientists (Panksepp 1998, 2005; Alcaro et al 2017), combined with the well-known brain capacity for cross-modal plasticity represent the entire repertoire of innate psychic qualities needed, denying that there are any CCS-specific tendencies in the psyche. As in the other cases, then, the task would be to explain how CCS arises within this paradigm. As I believe there *are* innate CCS-specific tendencies, I would not be defending such a model, but I recognize it is a viable possibility that deserves attention.

## Conclusion

We focused on the classical Jungian technique of using CCS such as snake = rebirth, wind = spirit, giant trees = the cosmos, etc., to suggest (but of course not dictate) interpretations of clinical data reported to us in the consulting room. The validity of this technique and the nature of the archetype as a conceptually useful construct depends upon what we think the source of CCS is. If we think the individual human psyche has strong tendencies to make and/or selectively retain CCS on its own with relatively little input from specific cultural surroundings and history, then we have what I label an "active" model of the psyche with respect to recurrent symbolic associations. Active models propose that the psyche makes these associations through the mechanisms of archetypes (which may or may not also have biological underpinnings, depending on the model). These archetypes are organizational principles of individual psychological experience, and since (in these models) they are ultimately *responsible* for the existence of CCS, we can assume comparing Ms. A.'s dreams to such symbolism is a reasonable clinical exercise that may yield some insight. If, on the other hand, the psyche is "passive" in the creation of recurrent symbols, meaning that the individual psyche does not universally develop anything so specific on its own, and CCS develops for some other non-individual-psyche mechanism, then the classic comparative exercise is not valid (at least for the reasons Jung gave, anyway), and moreover the term "archetype" must either be redefined, stripped of most of its causal powers, or simply be eliminated.

This leaves us with a way to organize models as falling into either active or passive categories with respect to the individual-CCS linkage, telling us what work each has to do. Active models must demonstrate *how* and *what* individual factors give rise to CCS, thereby helping to nail down a clearer definition of the archetype, and passive ones must demonstrate how CCS arises in the absence of such factors. Furthermore, because of the way Jung defined the archetype, passive models will be forced to either eliminate the archetype or dramatically redefine it, such that it may become unrecognizable to Jung's original intent. In any case, unlike the biological/emergentist dichotomy, the active/passive dichotomy does not appear to be a false dichotomy. Thus we learn what each type of model has to do, but it only applies to models that refer to CCS in some manner. In any case, my intent was only to show how categorizing models of archetype along these lines will help to either determine if archetypes (as tendencies to create CCS) exist beyond mere abstractions, and if so, what they are composed of.

## Contributor

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## Orion

Greg Mahr

The Summer Triangle sinks low in the horizon.
Orion, the great huntsman, rises to prowl.
Fall is here.
I recall my little sorrows.
Brothers who ignored me,
The teacher who pitied me, saying,
"You shouldn't be so unhappy,"
a mother who vanished into a sea of self-pity
without a trace,
the woman I love who has forgotten me.

These were preparation, uncoached practice
for this final sorrow.
I am ready.
If I had more days, I would only waste them.
I know my will by heart.
There are no heirs.
Others matter as little to me as I to them.
I watch in these waning days
the fractals of my life form their final patterns,
self-organizing, without meaning,
crystalline sorrow.

***Sophia Rising***
48” x 48”
oil, acrylic, and gold marker on canvas
by Gelareh Khoie

# Tracking Prudence: What an Iconographic Trail Reveals about Western Culture and its Pathology

Kathleen Warwick-Smith

*Abstract*: In the Middle Ages the cardinal virtue Prudence is revered and her depiction widespread. In the modern era, however, few Westerners esteem Prudence or can recognize her iconography. This article traces the evolution of the archetypal image of Prudence beginning in the fifth century through art and literature. By the modern era the formerly multifaceted Prudence becomes narrowly characterized as cautious or prudish, evidenced in popular culture (e.g., film). Her value might appear negligible. However, archetypal Prudence reemerges in Jung's paradigm. The lens of depth psychology further reveals the current presence of archetypal Prudence within western culture, especially its prevalent pathological presentation, which may have implications for western culture's sustainability. Prudence, as a virtue rooted in human neurobiology and the archetypal psyche, seems crucial to navigating the current manifestations of cultural and ecological chaos, perhaps demonstrating one of humanity's current psychological tasks: to bridge human consciousness with Nature.

*Keywords*: Archetype, C. G. Jung, content analysis, iconography, James Hillman, nature, Prudence, virtue ethics

In the Middle Ages the cardinal virtue Prudence was popularly revered and her depiction widespread. However, when the topic of Prudence comes up in casual conversation, few understand prudence beyond an association with prudishness or caution.[1] Fewer still can recognize her iconography. My attention was first drawn to Prudence because of her conspicuous absence in the tarot, the deck of playing cards conceived of in the Middle Ages. Since the four cardinal virtues at that time are so widely recognized with Prudence often chief among the four, her absence seemed puzzling given the presence of the other three cardinal virtues (Fortitude, Justice, and Temperance), and perhaps indicated a wider cultural development. So my inquiry broadened well beyond the medieval tarot as I gathered 574 images of artworks depicting Prudence (hereafter referred to as the archive) dating from the fifth century of the Common Era through to present day. Content analysis on 456 of those images was followed by researching Prudence's characterization in literature and to a lesser extent philosophy.[2] What unfolded was a tale of how a changing culture causes Prudence—the virtue of sage and sound judgment once esteemed by Plato and Aristotle—to lose status and ultimately pass from collective sight (Warwick-Smith 66ff).

Her demotion may have implications for Western culture's sustainability. Prudence, as a virtue rooted in human neurobiology and the archetypal psyche, seems crucial to navigating the current manifestations of cultural and ecological chaos as evidenced by nuclear proliferation, biological annihilation, and global warming. Jung writes in the foreword to *Depth Psychology and a New Ethic* by Erich Neumann: "Nor should it be

forgotten that moral law is not just something imposed upon man from outside (for instance, by a crabbed grandfather). On the contrary, it expresses a psychic fact. As the regulator of action, it corresponds to a preformed image, a pattern of behavior which is archetypal and deeply embedded in human nature" (15).

The virtue Prudence appears to lie within the ambit of Jung's "moral law," for virtue is the active part of ethics (moral principles) and morals (knowing right from wrong and human character). Therefore, prudence is also archetypal in the Jungian sense—an archaic pattern inhabiting the collective unconscious and manifesting as archetypal images within human consciousness. In the Middle Ages and for centuries thereafter, archetypal images of Prudence proliferate through frequent characterizations in literature and art, such as in *Anticlaudianus or the Good and Perfect Man* by Alan of Lille (c. 1181), Geoffrey Chaucer's *The Tale of Melibee* (c. 1387), and Angelica Kauffman's *Beauty, Supported by Prudence, Scorns the Offering of Folly* (c. 1780) to name just a few.

This article traces the evolution of the archetypal image of Prudence through art and literature and thus Western culture's relationship to that archetype, and also identifies the operation of Prudence within Jung's paradigm. Then the lens of depth psychology reveals the current presence of archetypal Prudence within Western culture, especially its prevalent pathological presentation, though Prudence is less visible now than in the last one thousand years. This unveiling reveals one of humanity's current psychological tasks: to bridge human consciousness with Nature.

## Introducing Prudence

In the following pages Prudence is referred to as female following the example of the majority of artworks. Whether male or female, however, Prudence is a personification of an idea and an archetype, in this case the idea of a particular quality of virtue. In Plato's era, virtue encompasses particular skills and attitudes necessary for attaining happiness and well-being. Plato (428–348 BCE) recognizes four cardinal virtues, one of which he names *Sophia* or Wisdom (*Protagoras* 349b-c), which comprises practical wisdom, memory, and knowledge. Aristotle (384–322 BCE) contributes skill and reason to her characterization (6:1:140b). By the Roman era, the cardinal virtue Plato identifies as *Sophia* is more commonly called *Prudentia,* which the Roman philosopher Cicero (106–43 BCE) also connects to foresight (2:53). Later, Macrobius (370–430 CE) and Aquinas (1225–1274 CE) include caution and circumspection as part of prudence's extensive characterological complex (Warwick-Smith 7). Modern neuroscience continues to consider the prudential complex as including traits generally associated with *Sophia* and *Prudentia,* including deliberation, memory, goal setting, emotional regulation, reasoning, habit formation, and decision making (Larrivee and Gini 2). While ancient philosophers and modern neuroscientists generally agree on the constellation of traits comprising prudence, cultural artifacts demonstrate that archetypal Prudence's journey down through the centuries has involved more change than the consensus above would suggest.

## Measuring Depictions of Prudence

Major findings from the quantitative study of the archive show that the earliest artworks of Prudence are found in Saqqara, Egypt, at the Monastery of Saint Jeremias dated to the late fifth century, and in Constantinople in the sixth century via the *Anicia Julia Codex*. A

lacuna of several centuries follows until the ninth century when artworks showcasing Prudence emerge concomitantly from Germany and France. Thereafter, the primary production of artworks depicting Prudence follows the changing reign of political power: from Italy in the fourteenth century, to the Netherlands in the seventeenth century, to Great Britain in the nineteenth, and across the Atlantic to the United States in the twentieth, although the number of artworks by this time has dwindled to a trickle. Between the ninth and fifteenth centuries the majority of artworks depicting Prudence are set in a religious context; then, from the fifteenth century on, the better part of Prudence artworks present her in a secular context (lacking obvious Christian markers).

The four icons that occur most frequently in relation to Prudence are the book, serpent, mirror, and Janus face. For example, *Abbot Raganaldus Blesses* (Appendix A) from the ninth century shows Prudence in a religious context with the icon of the book. Alternatively, in the fifteenth century, Albrect Dürer depicts Prudence in a secular context with a Janus face while she looks into a mirror and holds a compass (Appendix A). A dragon rears at her feet. A more in-depth look at two of her emblems, the book and mirror, demonstrates how the perceived character and value of Prudence has changed over the centuries.

**Bookish Prudence**

Although other icons may be more frequently depicted with Prudence (i.e., the mirror and the serpent), the icon of the book has the most enduring association, stretching from the sixth century through to the early twentieth century. When the icon of the book appears in an artwork displaying Prudence, the meaning of the book might relate to any of these three streams: 1) classically connoted wisdom; 2) the Bible or Christian teachings; 3) reading, literacy, or education. The first stream of bookish Prudence is evident in Byzantium in the sixth century. Prudence is firmly established as a secular virtue linked to nobility and royalty, and allied to the classical notion of wisdom. From the archive, the depiction of Prudence from the *Anicia Juliana Codex* (Constantinople, c. 512 CE) (Appendix B) is the earliest extant artwork to show Prudence with a book. Prudence sits to the right of Anicia Juliana (center), a politically astute, civically minded, and wealthy citizen of Constantinople. Another virtue, Magnanimity, flanks Juliana's left. Prudence points to the red book on her lap, and a putto presents another red covered book to Juliana, which is likely the *Codex* (Kiilerich 177), a gift Juliana received to commemorate the restoration of a church she had funded; more books are depicted in the foreground. The composition artistically conveys Juliana's possession of the virtues of Prudence and Magnanimity while pointing to Juliana's esteem for books and education, an esteem shared throughout Byzantium in the sixth century (Baker 48).

It must be acknowledged that the symbol of the book is hardly unique to Prudence, especially in Christian iconography, even in Juliana's time. The book in association with Prudence in the *Anicia Juliana Codex*, though, seems to derive from the classical association of wisdom with book knowledge rather than Christian doctrine. Bente Kiilerich states that during Juliana's lifetime "the volume and later the codex had become standard attributes of wisdom (*sophia*) and learning" (180). This association of the book with wisdom is perhaps already centuries old. For example, at the entrance of the Celsus Library (c. 125 CE) in Ephesus, Sophia appears to hold a volume. Given the availability of classical

texts and the cultural acceptance of artistic conventions deriving from the classical era in sixth-century Constantinople, it seems no great leap to suggest that the personifications of Magnanimity and Prudence derive from the same wellspring (Baker 50, 74–76).

The second thematic stream of bookish Prudence surfaces by the ninth century when Prudence appears in Europe refashioned for a burgeoning Christian culture saturated with Christian praxis and metaphysics. In the *Anicia Juliana Codex*, Prudence keeps company with only one other virtue, Magnanimity. By contrast, in the ensuing centuries, Prudence is rarely the headliner. She is more often present as one member of a virtuous crowd as shown in the "Mystic form of paradise" from the *Speculum virginum* where she is one of four virtues (Appendix B). In this second stream, bookish Prudence sometimes maintains a leadership role, but her stature is significantly diminished when the main characters of the Christian story take the book as part of their iconography, and the wisdom the book represents is tied to Christian teachings.

One such example is the *Speculum virginum* likely authored by Conrad of Hirsau (1070–1150), an educator and Benedictine monk. "Paradise" shows the evangelists, river gods, Church Fathers, Virtues, and Beatitudes circling the source, Jesus and Mary. Prudence reigns from the top left with a book in one hand and a scepter in the other indicating her standing as chief of the other virtues. At the center of the drawing, the child, Christ, sits within the embrace of the Virgin Mary. He holds a book that references the Gospel of John (7.37): "Let anyone who is thirsty come to me." The artwork intimates that when one drinks from the waters of Paradise one imbibes the wisdom and virtue of the source. The book in Jesus's hand, inscribed with the Word of God, represents the wisdom to be consumed via reading or listening.

In the Middle Ages, when monasteries sheltered the vast majority of readers, reading is a more carnal activity of gathering spiritual food, chewing it in a slow and measured way, and then digesting it. Medievalist Ivan Illich writes that reading in the Middle Ages was a profoundly different activity than common reading practices today: "The medieval reader understands the lines by moving to their beat, remembers them by recapturing their rhythm, and thinks of them in terms of putting them into his mouth and chewing" (54). In fact monastic readers in the Middle Ages were known as mumblers and munchers. Likewise, as Morgan Powell explains in "The *Speculum virginum* and the Audio-Visual Poetics of Women's Religious Instruction," the *Speculum virginum* is intended to be read aloud by a male spiritual advisor to a group of female listeners who participate "carnally," and in Conrad's day "prudentially." Through active listening they drink from the source and take into themselves the Word through their senses in order to attain a mystical experience of the Divine (114).

The third stream of bookish Prudence relates to education when she assumes the role of mother of the Liberal Arts (the foundation of medieval education). This association probably originated with Martianus Capella's *The Marriage of Philology and Mercury* (c. 410–39) where Phronesis (Prudence) and the Liberal Arts figure significantly. The Bernat van Orley *Prudence* tapestry (Appendix B), from the early part of the sixteenth century, shows Prudence seated upon a throne flanked by the personifications of Faith and Reason.[3] The seven Liberal Arts work in the foreground constructing Prudence's chariot. In one sense the artwork communicates the idea that education drives prudent action. However, the message is deeper. The tapestry showcases a story told by Alan of Lille nearly four

centuries earlier in his work *Anticlaudianus or the Good and Perfect Man* (c. 1181). The story begins as Nature realizes her own imperfection and seeks an emissary who will travel to Heaven to ask God to send a soul to earth. If God can provide a soul, then Nature can fashion a body for it, and the Virtues can help perfect it. Prudence agrees to serve as the emissary, and Wisdom enlists the Liberal Arts to construct Prudence's chariot, which will carry her to God (44–79). Reason, equipped with her trifold mirror and Prudence with a mirror gifted by Faith collaborate so that Prudence can act as mediator and bridge to facilitate the soul's descent.

The emblem of the book in association with Prudence wanes beginning in the fifteenth century. Ironically this trend is concurrent with the invention of the printing press. Illuminated manuscripts eventually give way to mass-produced books, and slow carnal reading ebbs as literacy spreads and becomes a more secular activity. The stream of bookish Prudence associated with the Liberal Arts is also impacted by cultural changes ushered in by the Renaissance. An expanded notion of education not limited to the seven Liberal Arts is instituted throughout Europe (Ross 277). Cultural change renders bookish Prudence somewhat irrelevant. However, the shift also opens the way for new interpretations, especially as in regards to another of Prudence's emblems, the mirror.

**Reflective Prudence**

Metal mirrors have a long history stretching back 5000 years to ancient Egypt. However, glass mirrors—albeit small and imperfect—are not manufactured in any significant quantity until after the fall of Rome. By the fifteenth century, the technique of producing crystal-clear glass is discovered, and mirrors are on their way to becoming a sought-after luxury item (Melchior-Bonnet 18). As the popularity and availability of the glass mirror rises, so does the popularity of the mirror as an emblem of Prudence until it has become her primary icon by the sixteenth century (Warwick-Smith 79). Like the emblem of the book, the mirror in association with Prudence can be divided into several streams of symbolic meaning: the mirror of self-knowledge, the mirror of reason, and the mirror of propriety.

Within the archive, the mirror first appears in an artwork by Giotto in the early fourteenth century (Appendix C) where it is likely understood as a mirror for self-knowledge.[4] The mirror's connection to the self-reflective process goes as far back as Socrates who encourages his students to observe themselves in the reflection of a mirror, and to "know thyself" ("Diogenes Laertes"). This tradition continues in Christianity. Scripture is often likened to a mirror wherein one can measure and judge the state of one's soul. St. Gregory the Great (c. 540–604) writes, "The Holy Bible is like a mirror before our mind's eye. In it we see our inner face" (*Discourses*).

Prudence's mirror of reason, like her mirror of self-knowledge, has its origins in classical philosophy. Aristotle specifically associates reason with prudence (6:1:140b), and the association continues into the Middle Ages, the Renaissance, and through to the Enlightenment. During this time period, reason and rationality command considerable attention in philosophical treatises, theological discourses, and literary works. The mirror is often used metaphorically in these writings to represent the human mind, God's mind, or the relationship between the two. St. Anselm (1033–1109) writes, "The mind itself is the mirror and image of that Being [of God]" (*Monologium* LXVII). The mirror's rise in

popularity as a household item and as an emblem of Prudence might reflect a multi-century shift towards rationalism, and the increased secular value placed on reason above emotion or faith.

Rational Prudence appears in literary works, for example, as Dame Prudence in *The Tale of Melibee* (c. 1400) by Chaucer who reworks an earlier tale *Liber consolationis et consilii* by Albertanus of Bressica (J. Powell 77), and through the character Helena in William Shakespeare's *All's Well That Ends Well* (1604) (Haley 11). These characters build on the motif of the prudent, well-reasoning wife working to transform her straying, ill-tempered, or impulsive husband and fall within a tradition of female prudential figures offering consolation or advice beginning with Boethius's Lady Philosophy (524–525), and continuing with Dante's Beatrice in *The Divine Comedy* (1308–1320), Christine de Pizan's Worldly Prudence in *The Treasure of the City of Ladies, or, The book of the Three Virtues* (1405), and others as noted above.

Cracks in Prudence's mirror of reason become visible, however, when the profound hardships of the medieval era cause some to question God's power of rationality. Rationality and reason, it turns out, has a slippery and unreliable nature as exemplified in Jean de Meun's *The Romance of the Rose* (1275) where the character named Reason plays the edge of deceit and truth (McWebb 9).[5] One hundred years later, Bernat Metge pens *The Book of Fortune and Prudence* (1381) wherein he delivers a scathing criticism of prudence's usefulness in alleviating suffering through the character Prudence who fails the hero with her faulty reasoning. Yet, another one hundred years later in 1513 Nicolo Machiavelli (*The Prince*) furthers Metge and de Meun's characterizations by reducing prudence to cleverness, rationalization, persuasion, and the means towards achieving wealth and power (Garver 154). Prudence and her susceptibility to reason's lesser qualities finally finds expression in a piece by Christian Thomasius, *Pietas stulta et irrationalis* (c. 1723) (Appendix C). Up until this time, no other artwork in the archive depicts a vanquished Prudence.

As Western culture becomes more secularized, Prudence acquires a mirror of propriety and directs it towards social behavior. Glass mirrors find their way into more households in the eighteenth century, and the mirror for daily grooming becomes associated with beauty and sensuality. For example, in Francesco Bartolozzi's *Prudence and Beauty* (1782), Prudence in her Minerva-styled garb draws back scantily clad Beauty from following the flame of Love (Appendix C). A putto trails behind holding a mirror signaling perhaps that propriety has been forgotten. Another artwork by Angelica Kauffman, *Beauty, Supported by Prudence, Scorns the Offering of Folly* (1780) shows a similar theme. Prudence holds a mirror and helps Beauty elude the temptations of Folly. Another mirror, perhaps Vanity's, lies discarded in the foreground (Appendix C). In her new role, Prudence is less concerned with self-knowledge or reason and is instead focused on encouraging restraint and policing propriety.

Prudence's association with the mirrors of reason and propriety continues to day in popular culture, most notably in film through characters named Prudence. For example, in the 1968 British film *Prudence and the Pill*, Deborah Kerr and David Niven star as Prudence and Gerald, an unhappily married couple. Prudence gives Gerald the cold shoulder; Gerald, who runs a large bank in London, is equally detached. (They are each suggestive of a stereotypical split with regard to Prudence: females are prudish with sex;

males are prudent with money.) It turns out that Prudence and Gerald are both having affairs. Four other couples fill out the cast. And, in the end each of the five woman becomes pregnant, nearly all a result of a duplicitous round-robin exchange of birth control pills that have been stolen and replaced with a placebo, then sometimes stolen and replaced again, leaving the door open for the inevitable reproductive chaos. The play on prudence and sexuality repeats forty years later in the adult film *Sweet Prudence and the Erotic Adventures of Bigfoot* (2011) directed by William Burke. Sweet Prudence is a Bigfoot hunter who ultimately captures, captivates, and dallies with her besotted quarry. Clearly, titillation and comedy can occur when Prudence is imprudent.

More family-friendly, Hallmark's *Dear Prudence* (2009) and *Perfectly Prudence* (2011) take up the rational Prudence theme in a two-part made-for-TV movie series. The lead character, Prudence (played by Jane Seymour), is a television show host (*At Home with Prudence*) who shares household hints ("Pru's Pointers") with her audience. Off the production set Prudence employs cleverness, relational adroitness, and practical knowhow to resolve difficult situations. The *Dear Prudence* screen writers also capitalize on the propriety theme. Prudence plays opposite Angelica, a stereotypical buxom "dumb blonde" whom Prudence eventually rescues from a relationship with a man of questionable ethics. The plot resonates with those eighteenth-century artworks that show Prudence delivering Beauty from potential sensual excess. Prudence as mistress of practicality and propriety is also developed in the character Prudence in Disney's *Cinderella II* (2002). Prudence is a spinster whose preoccupation with rules and precedence quashes fun and spontaneity. By the end of the movie, though, Prudence has let her hair down—literally releasing her tight bun—and dances at the ball.

From this sampling of cultural artifacts, Prudence in the twentieth- and twenty-first centuries has lost her earlier depth and is a far cry from Alan of Lille's twelfth-century heroine. Despite this turn in popular culture, the more profound conceptualizations of archetypal Prudence have arguably found expression in depth psychology, though not explicitly in name.

## Finding Prudence in Depth Psychology

The language of depth psychology serves as a starting point for revealing the presence of Prudence. Phrases such as mirroring, the mirror of the unconscious, reflective listening, and seeing through invoke her iconography. Prudence and depth psychology also share the theme of the pursuit of self-knowledge. Despite these similarities, Jung rarely mentions virtue let alone Prudence in his psychological schema. When he does mention virtue, however, he calls attention to its importance to the individuation process, which

> demands endless patience, perseverance, equanimity, knowledge, and ability . . . on the part of the patient, the putting forth of his best powers and a capacity for suffering. . . . The deep meaning of the Christian virtues, especially the greatest among these, will become clear even to the unbeliever; for there are times when he needs them all if he is to rescue his consciousness, and his very life, from this pocket of chaos, whose final subjugation, without violence, is no ordinary task. (*CW* 16, par. 385)

Jung points to the role the virtues play in striving for psychological healing and wholeness. In a footnote to the above passage, he quotes two alchemical texts, the *Rosarium*

*Philosophorum* and *Aurora consurgens*. Both single out deliberation—a cornerstone of the prudential complex—as needed for individuation. From the *Rosarium*: "And you must know that this is a very long road; therefore, patience and deliberation are needed in our magistery." And from the *Aurora consurgens*: "Three things are necessary, namely: patience, deliberation, and skill with the instruments" (*CW* 16, 190, n. 43). The core nature of prudential deliberation is iconographically and symbolically denoted by Prudence's Janus face (sometimes two faces and other times three). With one eye to the past, another to the present, and still another to the future, she deliberates in order to make an informed decision in the present for the best future outcome. The Janus-face metaphor need not be time oriented. Instead with one face turned inward and another outward, Prudence holds the tension of opposing viewpoints and perspectives, such as a conscious position that stands in contradiction to an unconscious one (as perhaps revealed in a dream).

When a person relinquishes a deliberative stance and cannot hold the tension of the opposites—e.g., flies into a rage or succumbs to a sulk—the individual loses hold of the creative potential from which might arise a new symbol, perspective, sense of self, or vision of the way forward or out. As Jung states the task, "We are crucified between the opposites and delivered up to the torture until the 'reconciling third' takes shape" (375). Regulation of affect is key to reconciling the opposites, a necessary stepping stone on the path towards individuation. Deliberation takes character strength as educator Andrew Mullins writes: "Emotional regulation is at the heart of virtue because all too easily our emotional state can derail good decision making" (69). Neuroscientist, Stephen Kosslyn further elaborates: "We now know that emotion plays a major role in how we reason, and wisdom may have a lot to do with knowing when emotion is helpful and when it is not. . . . People who are wise can interrupt, take a step back, and reframe" (qtd. in Hall 17).

Alan of Lille's twelfth-century heroine, Prudence, demonstrates an attitude helpful to reconciling opposites: one of humility and service. She agrees to make a perilous journey in order to benefit the greater whole: she travels to the sublime world to take delivery of a human soul and then delivers it to the substantive mundane. She is the archetypal mediatrix whose efforts result in a marriage of soul with body. Likewise, when an individual adopts such an attitude of service in the face of oppositions, transformation becomes possible. Alan of Lille's characterization of Prudence, though profound, is not the only characterization that elucidates her archetypal qualities. For example, John Ridewall (fl. 1331) also casts Prudence as mediatrix: "as a function of the Stoic World Soul" (Chance, vol. 2: 285). In addition, it may not be coincidental that Prudence becomes associated with Minerva in the Middle Ages and later with prudery or sexual abstinence, as regression of libido effectively holds the tension of the opposites. But the aspect of Prudence associated with prudery and extreme propriety seems to be a reduction worked upon her original character and demonstrates instead an aspect of her pathology.

## The Pathology of Prudence in the Cultural Psyche

A concept from depth psychologist James Hillman helps reveal Prudence in the cultural psyche. In *Re-Visioning Psychology* Hillman observes that the psyche has a propensity to pathologize, in other words "to create illness, morbidity, disorder, abnormality, and suffering in any aspect of its behavior and to experience and image life through this deformed and afflicted perspective" (57). The pathology may manifest in dreams or

collectively through cultural artifacts and perspectives. World War II concentration camps, for example, arose out of such an "afflicted perspective."

Hillman notes that each archetype represented by a mythological figure (e.g., Athena, Saturn, Aphrodite) has its signature pattern of pathology—a mode of behavior that appears psychologically maladaptive (*Re-Visioning* 79). Prudence's pathology shares common ground with Zeus's renowned daughter Athena and her Roman counterpart Minerva of whom Prudence is associated with in art.[6] According to Hillman, pathological Athena defensively positions herself to parry off demands of daily living (*Mythic Figures* 70). By contrast, Prudence, culturally bound within the stays of a tightly drawn corset, defends against Eros. In other words, Prudence in her pathology might be impatient, cold, critical, rule-bound, or know-it-all. On the other end of the scale in her Eros-defended pathology, Prudence might lack self-knowledge or be naïve, coy, anxious, depressed, or irrational. In Bernat Metge's *Fortune and Prudence* (1381), Prudence's analytical nature and clear disinterest for the hero's suffering showcase another aspect of her pathology, an overidentification with reason. Metge's Prudence lacks the skill of prudential reasoning, or what neuroscience understands as the dual operation of reason and emotion.

Prudence's pathology calls for individuals to become active participants in the transformation of the Western cultural psyche. Participation means combatting the current pathological manifestations of Prudence by placing high public esteem on examples of clear rational thought over slippery reason; developing patience for the deliberative process in one's self and others while eschewing destructive, unbridled emotion; practicing foresight in one's own life and lauding public examples that, for example, put humanity's survival first over political ends or self-interest; and endeavoring to detach from insidious attitudes born from pathological Prudence such as resignation or one-sided righteousness. In short, if the Janus face of pathological Prudence were to look to the past she might recall her birthright, Wisdom.

To assuage Western culture's maladies and rekindle hope, prudential action must also skillfully engage the deeper parts of psyche—that very spring where rejuvenation resides. Not coincidentally, the discussion turns to Eros, the primordial energy that pathological Prudence defends so mightily against.

## Prudence and Eros

Pathology calls out for innovative ideas, fresh images, and new stories to rejuvenate a stale perspective and transform an unrelenting cycle of personal or collective suffering. George James Cowell (1861–1916) offers one such fresh image of Prudence with his sculpture *Prudence holds the Balance, but Love turns the Scale* (1895), which is unique among depictions of Prudence principally because of the dynamic portrayed between Eros and Prudence (Appendix D). In the archive, Eros appears with Prudence a handful of times but is never depicted with this particular interplay. Naked and without artifice, Cowell's Prudence is far removed from the world of persona and propriety. Cowell, who exhibited at the Walker Art Gallery, the New Gallery, and the Royal Academy between 1886 and 1914, was part of the British New Sculpture movement known for mythological subject matters portrayed through dynamic naturalism—a counter-response to the rigid neoclassicism that predominated earlier in the century.

Prudence looks at the scale in the same manner as she might look into a mirror. In fact, the pans of the scale—resembling metal mirrors of old—might be interpreted as mirrors reflecting back two manifestations of psyche—consciousness and the unconscious. Prudence considers both, holding the tension of the opposites in delicate balance. The scale also signifies deliberation, and her attention to the scale suggests an intuitive awareness of the animating force behind its movement and life itself, namely Eros.

In Cowell's work Eros delights in tipping the scales to instigate a relationship of endless surprise. Prudence, for her part, pays rapt attention to changing circumstance. In many ways the theme resonates with a problem that Hillman addresses: "The question remains: can the arbitrary spontaneity of . . . Lady Fortuna [or Eros] . . . be managed by any strategy at all?" He asks the question within a discussion regarding Athena and concludes that "strategy offers no protection to surprise" (*Mythic Figures* 78). Athena's forward thinking cannot take into account every eventuality. Likewise, as Metge observes in the fourteenth century, virtue offers no assurances against life's calamities (31). However, Prudence's skill with deliberation, mediation, and holding tension seems well suited to handling the "surprising forces of unpredictable events" (Hillman, *Mythic Figures* 79).

Cowell's depiction of Prudence suggests an interiority and an engagement with Nature. It is difficult to discern from the photo available of Cowell's work whether Prudence sits upon a stone, tree stump, or patch of earth. Whatever the case may be, the symbolism of Eros's emergence from the substance upon which Prudence sits is intriguing. Perhaps the artistic convention of Prudence above Eros conveys her triumph over love while also intimating that Prudence and Eros are but two sides of one coin. Whether the symbolism is intended by Cowell or not, the sculpture metaphorically encapsulates the idea of Eros in matter, and the need for a prudential relationship to both. From *The Wisdom of the Ancients* (1609), Francis Bacon in a chapter entitled "Cupid or the Atom" offers an interpretation of "Love" that resonates:

> They say then that Love was the most ancient of all the gods; the most ancient therefore of all things whatever, except Chaos, which is said to have been coeval with him . . . This Love I understand to be the appetite or instinct of primal matter; or to speak more plainly, the natural motion of the atom; which is indeed the original and unique force that constitutes and fashions all things out of matter. (839–40)

Cowell's work prefigures an emergent perspective of a living universe receptive to dialogue and relationship through a mediating imaginal and coincides with the dawn of modern depth psychology.

In Cowell's work, the mediating third is the scale, which allows for communication between Prudence and Eros. Freya Mathews, an Australian philosopher, reinvigorates the argument for a panpsychic view of Nature. In *For Love of Matter: A Contemporary Panpsychism,* she argues for a renewed communicative relationship with the world around us. It is beyond the scope of this article to differentiate between her philosophy, Jung's notions of the *anima mundi* and the *lumen naturae,* Hillman's idea of the *anima mundi* as that "seminal image which offers itself through each thing in its visible form" (*Thought of the Heart* 101), and other conceptualizations of an ensouled world. However, what these notions generally hold in common is some semblance of the metaphoric third or a mediating phenomenon. Mathews suggests language, especially song and poetry, can serve

as mediums of communication (9, 81). Jeffrey Miller suggests an imaginal "field" as the metaphoric third as a way of opening liminal space for communication to flow between Nature and individuals, or between individuals themselves (139).

During the early centuries of the Christian era, Prudence is dismissed from Wisdom's heights and relegated to practical matters. Though Alan of Lille bequeaths Prudence the gift of navigating the supernal realm, Earth does seem her rightful home. Here she can, for example, attend the laundry as in the penultimate alchemical image in the sequence of the alchemical *Splendor Solis*, sort grain like Psyche, sweep cinders like Cinderella, or attend to shoelaces as Roberts Avens advises: "we begin by paying attention to shoelaces and forget . . . about the Shoemaker" (129). If we join forces with Prudence, our noses point to the earth and do not rise in disdain of it. Matter matters. No one knows that better than Prudence when she volunteers to help Nature in her plight and ultimately brings soul back to the world and to humanity. To this end Jungian-oriented therapists and Jungian-minded individuals are well placed to employ a mediating third to converse with Nature and engage the imagination to bring forth much-needed new perspectives and fresh stories for Western culture.

Cowell's depiction of Prudence and Eros speaks to humanity's present task to invite, entertain, and understand Nature and the psyche in a bimodal manner—narratively and scientifically, inclusive of the nonrational and the rational—that resonates with Timotheus Vermeulen and Robin van den Akker's metamodernism, which they coin as an "emergent neoromantic sensibility" ("Notes"). The metamodern perspective "believes in one system or structure or sensibility, but also cannot persuade itself not to believe in its opposite ("What Meta Means"), a perspective suited to prudence. So, in the spirit of the metamodern and turning from the nonrational, neurobiology offers something to this discussion.

**Depth Psychology, Virtue Ethics, and the Neurobiology of Prudence**

In my professional practice, my clients' ethical impulses are of concern, because when clients strengthen and exercise virtue (especially the Platonic four) they tend to heal and become happier. However, only a few Jungian-oriented commentators, such as Erich Neumann and Murray Stein, have considered the intersection of depth psychology and ethics. Stein addresses the topic in a chapter entitled "The Problem of Ethics" in *Minding the Self: Jungian Meditations on Contemporary Spirituality*. He examines whether the inner-focused individuation process, upon which the psychology of Jung centers, works against ethical concerns that are relational, societal, and communal instead of individual. Stein argues that the individuation process, though person-focused in nature, benefits society: "the individual . . . has the capacity to affect society and the physical world (for good or ill) because the individual, society, and the natural world are intimately connected parts of a single reality" (93). In other words, the effect of individuation goes beyond setting a good example for others to follow; its reverberation is widespread.

Stein notes the importance of an ethical attitude that "requires a person deeply to care for other people, the community and the natural world" (92). But he does not query how depth psychology is or is not conducive towards generating such an ethical attitude, beyond fostering individuation. He may stop short in order to follow Jung's example. Jung saw blanket moral precepts as inadequate, especially from a psychological standpoint: "The analyst learns that ethical problems are always intensely individual . . . the collective rules

of conduct offer at most provisional solutions" (13). He makes this statement in a foreword (1949) to Erich Neumann's *Depth Psychology and a New Ethic* wherein he also observes that neurosis most often results because of "conflicts of conscience and difficult moral problems" (11). He admits that he has sought to avoid the discussion of morals because morality belongs to the field of philosophy and not psychology. However, he recognizes that the field of ethics needs to be reconsidered in light of an unconscious that holds its own moral standpoint, thus rendering ethics a psychological concern (18). Depth psychologists in the twenty-first century might benefit by intentionally recognizing "virtue ethics" (concerning character development, not social code) as essential to its paradigm and native to the habitat of psyche.

Martin Seligman, researcher, founder of Positive Psychology, and co-author together with Christopher Peterson of *Character Strengths and Virtues* (2004), has made an extensive cross-cultural study of virtue. From his results Seligman hypothesizes a universal evolutionary predisposition:

> These particular styles of behaving may have emerged, been selected for, and been sustained because each allows a crucial survival problem to be solved. Without biologically predisposed mechanisms that allowed our ancestors to generate, recognize, and celebrate corrective virtues, their social groups would have died out . . . the ubiquitous virtues, we believe, are what allow the human animal to struggle against and to triumph over what is darkest within us. (52)

Seligman is not alone in this assessment. Some neuroscientists are concluding that psyche is not a *tabula rasa* (Goodwyn 18).

Recent research in the field of neuroscience has focused on prudence and related areas. Interestingly, some researchers revert to the systems of Plato, Aristotle, and Aquinas to organize their inquiries into virtue. For example, neuroscience researchers Denis Larrivee and Adriana Gini write:

> Aquinas' insistence on rational deliberation as the necessary, conscious precursor . . . to virtuous behavior, is receiving renewed neuroscientific interest . . . Moreover, the reflective process of deliberation is a manifestly and universal social tool . . . [T]he practical reasoning spoken of by Aquinas, and by which prudence must be exercised, is very much in its infancy from the vantage of a neuroscientific understanding. (2)

Neurobiological findings about the operation of prudence within the human brain suggest that the prudential complex is innate (2), which makes sense given the dualistic nature of human perception. Nature may have equipped humans with a tool—i.e., the prudential complex—to handle such oppositions. Without the benefits of current neurobiological research, Jung observes the innate compensatory operation of the psyche through the to-and-fro dialogue of consciousness and the unconscious. This compensatory characteristic might also fall under the prudential umbrella—a type of autonomic prudence, self-regulating and operating without conscious will.

Psyche in the compensatory functioning of its parts—consciousness and the unconsciousness, is itself prudent and deliberative. In fact, it might be more accurate instead to conceive compensation, which Jung posits as a mechanistic response that exerts

an opposing force—as part of an unconscious problem-solving process that seeks resolution and is deliberative in nature. This reformulation takes the conception of the psyche one step away from a modern mechanistic presumption and one step towards a more spirited notion of the human psychological process; i.e., the psyche is prudent rather than compensatory. Mullins states that "good habits [are] the neural bases of character" (69). In other words, repetitive use of the neural networks associated with an identified virtuous behavior increases the strength of those networks, making the behavior easier to do and repeat: "Indeed, all behaviors for which there is a demonstrable need for repeated or habitual performance are likely to be undergirded by such plastic mechanisms, including the execution of virtue" (Larrivee and Gini 2). Thus, therapists might endeavor to strengthen their clients' prudential neural networks by encouraging them to deliberate (perhaps reframing indecision as the process of deliberation), or to form habits such as dreamwork and journaling, habits that are among the mainstays of depth work.

One thing seems clear so far from this brief exploration at the intersection of prudence, neuroscience, and depth psychology: prudence pervades the psyche from its deepest unconscious layers to its most superficial conscious ones, from human biology to an individual's psychology, and seems key not only to humanity's survival but also for the flourishing of culture. Prudence is indispensable and ubiquitous.

## Conclusion

Humanity must experience a rebirth of prudential values to survive, for Nature needs humanity's responsible presence immediately. Alan of Lille's Prudence came to the aid of Nature at Her behest. Nature's call is being heard once more from Nature herself and through her emissaries on the airwaves (songs about healing the planet have been playing since the 1960s) and on the internet (e.g., "2020: Race to Save the Planet," on *The Weather Channel*). One especially clear prudential voice stands out, internationally recognized, environmental activist, sixteen year-old Greta Thunberg who states, "We can't just continue living as if there was no tomorrow, because there is a tomorrow" (qtd. in Alter). One only hopes that it is not too late to heed these calls. Perhaps it is no mistake that the modern definition of prudence has been reduced to caution. Wittgenstein views language as a "cage" (qtd. in Tarnas 399). Even if the modern narrow definition of prudence limits the modern individual's ability to be prudent in the fuller sense understood by those living in bygone eras, the current global predicament is so fraught with converging risks that the human race could do worse than proceed with due caution.

Individuals across time have woven a collective tapestry of Prudence that demonstrates how a culture takes hold of new images and releases others in a constant flow of creative expression crafted by consciousness and the unconscious, individual psyches, and the collective psyche. As Jungian analyst Stein writes: "There are no accidents in the meandering and vicissitudes of historical process. It is going somewhere, producing a specific image that needs to be mirrored and reflected in human consciousness" (216). Prudence's story is a woven pattern, though, which is tentative, evolving, and incomplete. Prudence remains emergent as befits an archetypal energy that continues to work among us, through us, and within us.

## Contributor

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## Notes

[1] I capitalize Prudence when speaking of the cardinal virtue, the archetype, and characters named Prudence; I use a lower case prudence when referring to prudence as a quality of virtue, an idea, or common trait.

[2] Content analysis is a "counts and amounts" social science research approach. In practice, coders examine a message set (a large body of data consisting of texts, images, films, or audio recordings), evaluate each message of the set based on predetermined variables, and then record their observations. The results are tabulated, and statistical analysis is applied to determine what might be significant. In my study of Prudence, the message units were artworks depicting Prudence.

[3] In the Honors tapestry Prudence does not carry a book but holds a serpent, another of her emblems. Still, her depiction here seems aligned with the stream of bookish Prudence, for education and the Liberal Arts are predominantly "*liber* centric."

[4] Further research may yield earlier artworks featuring Prudence with a mirror, given that Alan of Lille's *Anticlaudianus* places a mirror in Prudence's hands some two hundred years earlier.

[5] In the thirteenth century Jean de Meun elaborates upon a work begun by Guillaume de Lorris and turns a story of courtly love into a racy allegory of sexual conquest. He employs a personification named Reason who plays the edge of deceit and truth.In the Middle Ages, Athena's Roman counterpart Minerva is often connected to Prudence, evidenced by Prudence's occasional usurpation of the goddess's shield and helmet. The affiliation is no doubt influenced by the Vatican Mythographers, the Second of whom writes, "He killed Medusa with the help of Minerva because virtue overcomes all fears with wisdom as its helper. Moreover, Minerva is imagined to have Medusa's head on her breast because all prudence is in that place, and prudence confounds others and shows them to be "stony" and ignorant" (Pepin 154). Indeed, some illustrations show Prudence with Medusa upon her breast.

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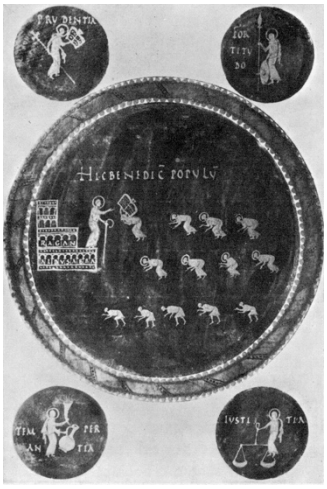
## Appendix A

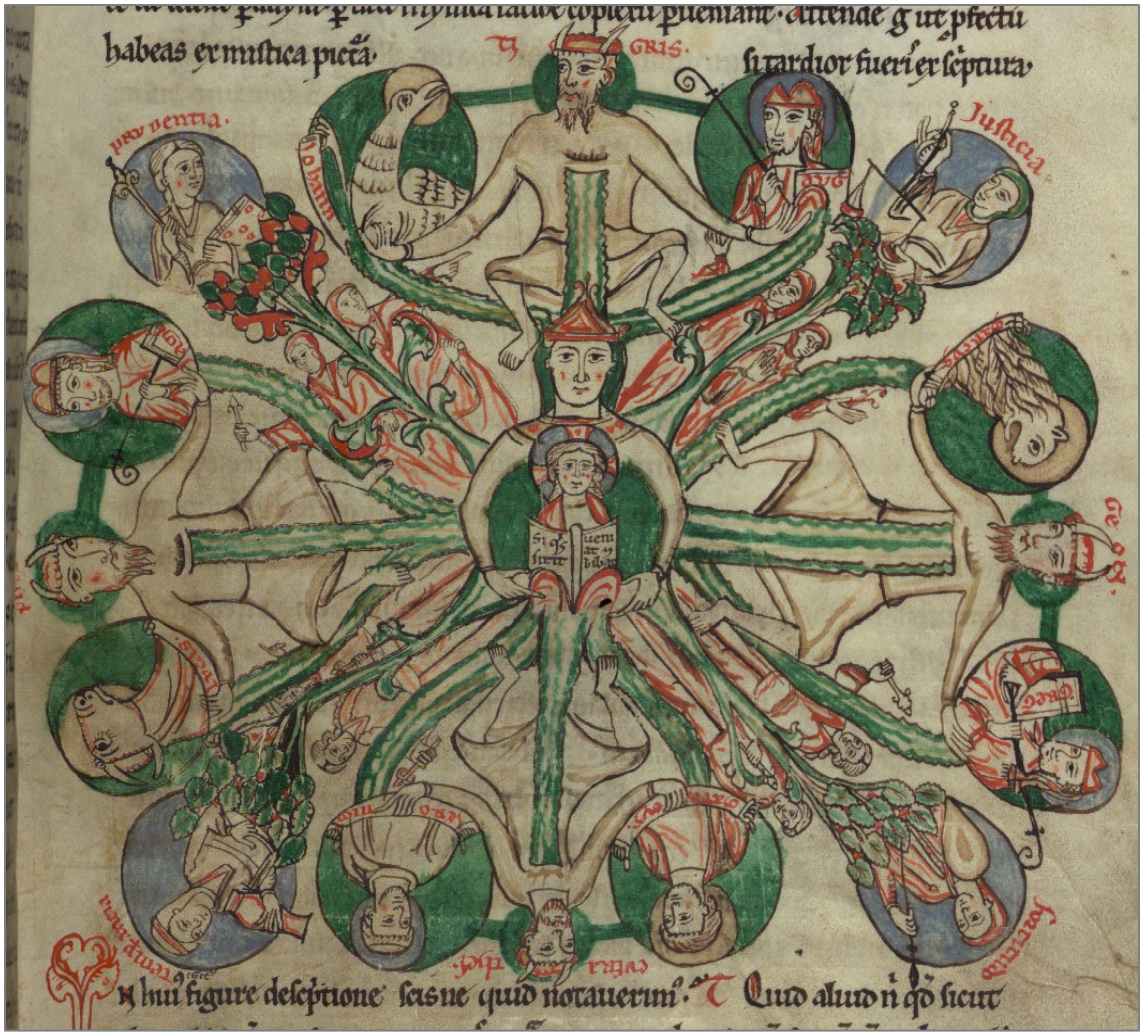

*Abbot Raganaldus Blesses*, Autun Sacramentory, c. 850, France. Prudence with scepter and book resides at the top left of the artwork (close up on left). The other three cardinal virtues—Fortitude, Justice, and Temperance—are depicted clockwise from Prudence. Source: reprinted with permission by ARAS Online, file 5Ck.064.

*La Prudence*, Albrecht Dürer, c. 1494. Source: Wikiart, public domain.


*Prudence*, Bernart van Orley tapestry, c. 1520–23. Source: Digital images courtesy of the Getty's Open Content Program, public domain.

## Appendix B

Dedication folio (fol. 6), Anicia Juliana Codex, 512 CE, Constantinople. Source: Dioscorides: Codex Vindobonensis medicus Graecus 1 of the Austrian National Library, public domain.


Mystic form of paradise, *Speculum virginum* c. 1225 Chapter 1, thirteenth folio. Prudentia in top left. Source: The Walters Art Museum, Digitized Walters Manuscripts, public domain.

## Appendix C

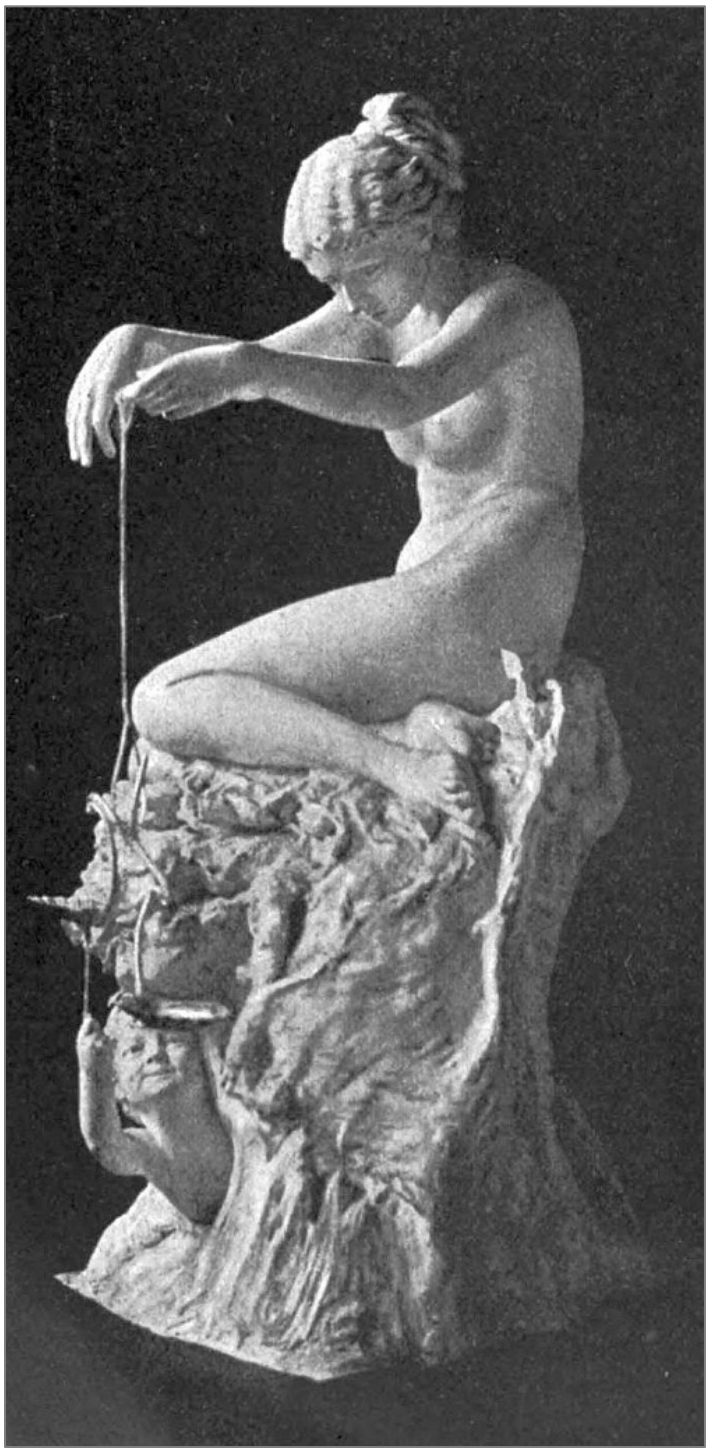

*Prudence*, Giotto, Arena Chapel, c. 1303. Janus-faced Prudence stands at a lectern in front of an open book and looks into a mirror. Source: reprinted with permission by Artstor Digital Library.


*Pietas stulta et irrationalis*, Christian Thomasius, c. 1723. Reason and Prudence are defeated by Irrationality, Hypocrisy, and Simplicity. Source: Martin-Luther-Universität Halle-Wittenberg, public domain.


*Prudence and Beauty*, Francesco Bartolozzi, c. 1782, Great Britain. Source: reprinted with permission, © Trustees of the British Museum.

*Beauty, Supported by Prudence, Scorns the Offering of Folly*, Angelica Kauffman, c. 1780, Great Britain. Source: Wikimedia Commons, public domain.

## Appendix D

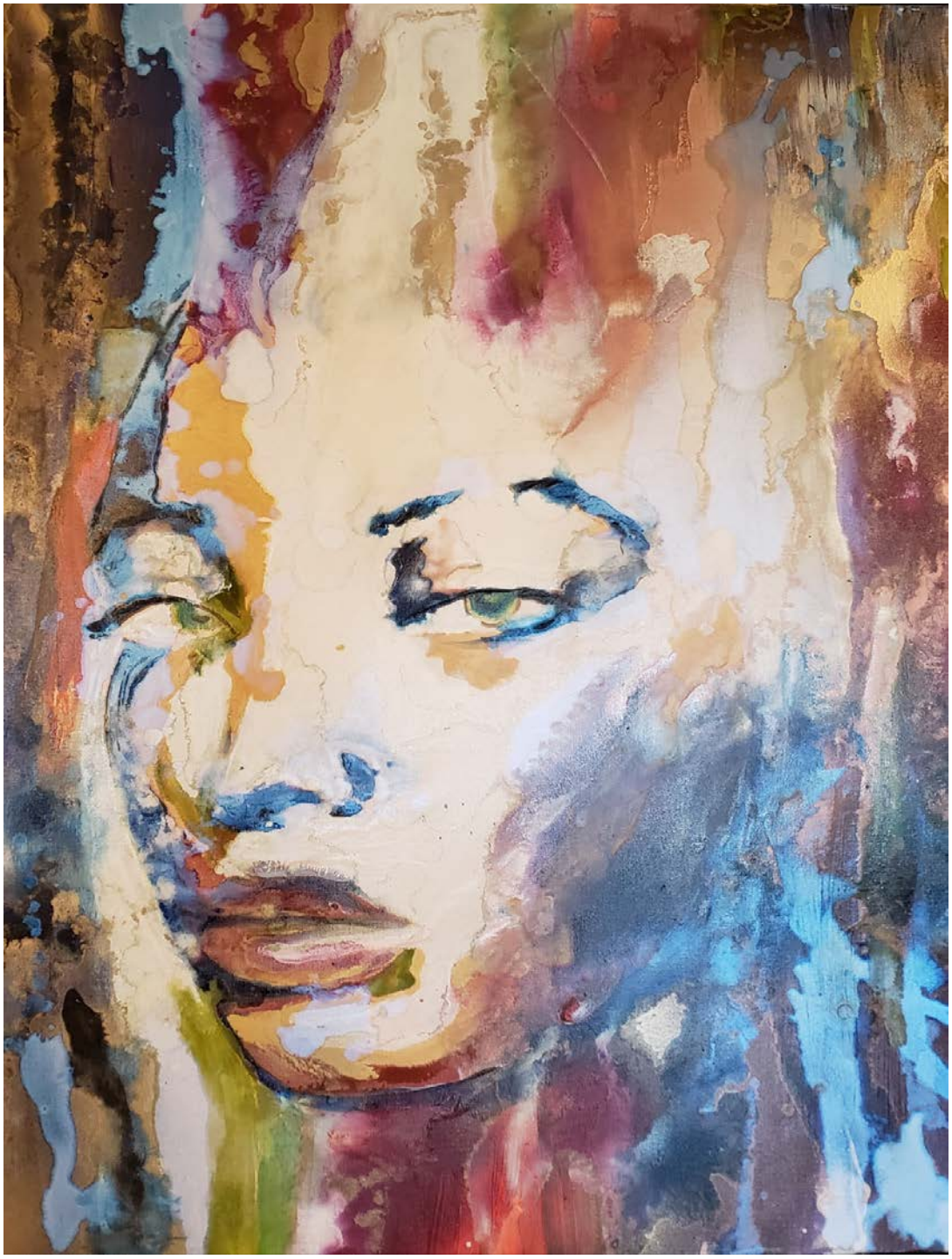


*Prudence holds the Balance, but Love turns the Scale*, sculpture by George Covell [sic], late nineteenth century, Great Britain. Source: *Academy Architecture and Architectural Review*, 1895, vol. 8, public domain.

## Number 1

Roula Maria Dib

Where order is a fist, clenched around a string of fog,
chaos is the stormy sky—
dropping, like a stork,
paintbrush and chisel into the arms of Michelangelo.
In the Sistine Chapel and the David-within-the-stone,
Creation is a crowded issue, a misty matter
where legions of feelings,
hordes of thought,
mobs of fantasies,
and layers of worlds
collude and copulate within the confused mass.
Huddling, cuddling, clouding,
Like couples of cotton candy puffs, they kiss—
dissolving into drizzly dyes,
dripping and splashing, sputtering and splattering
the shocked canvas whiteness, now blushing with color.
From Prometheus to Pollock, chaos, the fruit-bearing fracas, self-generating edifice,
Is a fertile exasperation,
the clamor behind the calm,
and the nothing behind the something.
It is everything.



***Awakening***
oil on Canvas
36” x 48”
by Heather Taylor-Zimmerman

# The Hero Versus the Initiate: The Western Ego Faced with Climate Chaos

Rachael A. Vaughan, M.A., M.F.T.

*Each generation needs to discover the archetype of initiation for itself.*
Joseph Henderson

*The nightworld is where we are.*
*I say it. I say it till we may hear it.*
*And in that darkness, we remember what we love the most.*
*That itself is the candle.*
Martin Shaw

*We live in capitalism. Its power seems inescapable. So did the divine right of kings.*
Ursula Le Guin

**Abstract**: The chaos caused by the global climate crisis is in the news in many forms and has also entered the consulting room: clients are increasingly naming their fear, despair, rage, and experience of impotence in the face of the unknown. This paper builds on the work of G. Albrecht and J. Bernstein, to investigate how we can face our feelings about climate crisis and live through this time without resorting to unhelpful defenses that block our ability to be present, engaged and effective. It examines the unconscious beliefs, habitual patterns, and defenses of the Western ego, which it presents as the mindset of Economism and the Capitalocene, and investigates its identification with the hero archetype. It pays homage to indigenous analyses of the issue in the work of J. Forbes and I Merculieff, and draws on the work of eco-ethical thinkers such as K. D. Moore, J. Butler, and A. L. Tsing, to suggest that the archetype of the initiate may be a better guide as we move into the uncertain, contingent future.

**Keywords**: Anthropocene, archetype, Capitalocene, climate change, cultural complex, Ecopsychology, hero complex, Jungian psychology, psychological defenses, sostalgia, Western ego

The global climate crisis represents the ultimate in chaos: we do not know how far it will go, or how quickly it will unfold, and everything we do know seems to be accelerating (Wallace-Wells, 2019). It is in the news in many forms: fire, flood, extinction, refugees, rebellion. It has also entered the consulting room: clients are increasingly naming their fear,

their despair, their rage, and their feelings of impotence in the face of the unknown. As I was writing the first draft of this paper, the temperature was spiking to an unprecedented 48 degrees Celsius (112 Fahrenheit) in Paris, and the Arctic was on fire. As I am editing the final draft, Australia is on fire. My Northern California kitchen pantry is stocked with boxes of N95 smoke masks and fire evacuation bags because of the devastating wildfires of the past two years. Trying to prepare for chaos is the new normal, as is feeling woefully unprepared in the face of it.

This paper investigates how we can live through our time without resorting to unhelpful psychological defenses that block our ability to be present, engaged and effective. It uses Jungian psychology to examine the limiting beliefs and thought patterns prevalent in the developed Western world, with its emphasis on action and progress, and suggests that a more humble way of being may be a better guide as we move into an uncertain, contingent future.

**Nature or Nurture: Anthropocene or Capitalocene?**

Our time is characterized by human-caused climate change and has accordingly been named the "Anthropocene."[1] The term has caught on in popular culture, but has also been criticized from many sides because it enshrines a view of established, uncontested human domination that sees the natural world as merely a resource to be managed for human consumption (Christ, 2016). The various authors of the book *Anthropocene or Capitalocene* (J. Moore, 2016) have pointed out that the term "Anthropocene" erroneously frames the state of the planet today as the unavoidable consequence of our humanity, when on the contrary, it is the result of a specific set of political, social and economic *choices*, which not all humans have made.

J. Moore argued that the climate emergency has been caused, not by human nature, but specifically by capitalism. He proposed we name our time the "Capitalocene", since our era is "shaped by relations privileging the endless accumulation of capital." (J. Moore, 2016, p. 94) This point is important, and worth emphasizing, since if the chaos we have unleashed is the result of choice, then we have some agency over it: if we want to, we can make different, and hopefully better choices. These will not be easy, or simple, but the possibility is there.

Moore situated the origins of the Capitalocene in the rise of capitalism, but he meant capitalism in a wider sense than Marx. He situated its beginning well before the industrial revolution, in a fundamental change of *mind-set* in the West of Europe in the 16th century when there was, he said, a shift in focus from land productivity to labor productivity. In other words, at that time we stopped framing our relationship to the earth as one in which the land (in its beneficence) produces and we (gratefully, attentively) tend the land, and began framing it as one in which human labor produces while the land is merely a raw material for that production. Along with this shift went the gradual proletarianization of peasants, the enclosure of the commons, the extermination of the witches and the cunning

[1] The name was coined in the year 2000, by the Nobel-prize-winning atmospheric chemist Paul Crutzen, in order to capture the enormity of human impact on our planet's life systems. "Anthro" is Greek for "man", as in "human". Thus the term literally means "the human epoch". The suffix "ocene" mirrors the naming of previous geological epochs—the three previous geological epochs having been named the Pliocene, Pleistocene, and Holocene.

folk (Federici, 2004; Wilby, 2005), and the idea of "cheap nature" viewed as free raw material/resource (J. Moore 2016, pp. 78–115).

If we accept Moore's view of history, we in the West have been living within an instrumentalist mind-set that has gradually been gathering steam since the 16th century. It is only in the last 30 years or so that we are beginning to realize that the price of that mind-set is too great. We need to look at the enormous cost of what we have achieved—a cost paid disproportionately by those *not* in the West, as R. Nixon (2011) pointed out in *Slow Violence and the Environmentalism of the Poor*. For as J. Moore (2016) explained, most humans are excluded from our definition of humanity in the Anthropocene/Capitalocene, which inflicts violence both fast and slow on indigenous and land-based people, third-world people, black and brown people, the working class and the poor, and upon the biosphere itself. Those of us who are (at least for now) considered human in the Anthropocene/Capitalocene are predominantly white, moneyed, and living in the developed world—the non-local "center" of global capitalism. (Moore, 2016)

I say "we" and "us" since I am situated in the developed West, and since I am appealing to those who are also situated there, either physically or economically. We are at the same time the greatest collective contributors to climate change, and the people with the most power to do something about it. By 'economically situated', I am referring to the fact that though these habits of thought, behavior and lifestyle originated in the West, they are now increasingly found worldwide. The ways of the West have spread globally like a pandemic virus[2] with the expansion of the American empire (Panitch & Gindin, 2012), and now its mind-set can be found in the wealthy, higher-educated, industrialized class throughout the developed world. Nevertheless, the driving force behind globalization is still the corporatized United States, so I am going to refer to "the Western ego" for the psychic structure of selfhood formed under capitalism—one that has become so normalized that we do not even realize we are in it.

## The Western Ego and the Capitalist Mind-set

In his book *Living in the borderland*, Jungian analyst J. Bernstein (2005) investigated the origins and limits of the Western ego and its role in creating the climate crisis. He stated:

> Psyche, and consequently ego, are inherently constructs of culture; hence the western *psyche* is the totality of those elements that throughout history have created a "western" psychic consciousness *and* unconsciousness. The western ego is the conscious personalization of European/American cultural constructs and the personal and collective experiences that are the motivations of behavior. At the same time, the Western ego is influenced by unconscious elements. (p. 15)

In defining a specifically Western ego structure, Bernstein built on Jung's hypothesis of a cultural layer to the psyche, between the personal and archetypal level of being. This idea was further developed by J. Henderson (1984) and later by T. Singer and S. L. Kimbles (2004).

[2] Native American philosopher J. Forbes (1979) suggests that it is an actual virus: the wetiko virus, which carries "the disease of aggression against other living things, and more precisely, the disease of consuming of other creatures' lives and possessions" (p. xvi).

Bernstein made no explicit link with political or economic systems, but his description of the Western ego supports the idea that it has been profoundly colonized by the values of capitalism. He noted that the Western ego is split from nature, and he characterized it as "intensely focused, highly mental, abstract, categorical, mathematical, mechanical, and wedded to linear time" (pp. 33–35).[3] This analysis accords with the work of anthropologists E. C. Stewart and M. J. Bennett (2011) who identified an unquestioned belief in progress, action, effort, development, achievement, and forward movement as key to the American (aka Western) mind-set. These are all adaptive values for being a productive member of an advanced capitalist society, but they are no longer appropriate under our current circumstances.

Linking the Western ego and capitalism even more thoroughly, J. Cobb (1998) argued that the hegemonic religion in the US, Europe, and the entire developed world in our time is "Economism": "the belief that primary devotion should be directed to the expansion of the economy" (p. 28). Cobb emphasized that this system values people only by their contribution to markets, creates underclasses of excluded people, exploits the people of third-world countries, destroys the commons, violently suppresses resistance, splits the bond between people and land, and makes gains at the cost of the environment (pp. 33–36). He wrote:

> Those who view the world through the lens of economic theory, whether capitalist or Marxist, regard the specific conditions of the natural world as unimportant…What is prized is the transformation of natural resources into artificial products. Wealth is measured in terms of these products alone. In short, nature disappears from view. As a result, policies based on economic theory are insensitive to their effects on the natural world…For the first time in human history the living system on the surface of the planet appears seriously threatened by human activity. Yet this fact is ignored or denied by the dominant faith. (p. 36)

We are suffering now, not only because of the material results of our system's commodification of the natural world and our social relations, but also because "our conceptualization of the world itself allows commodification to stand as the sole way of relating to it" (Weber, 2019, p. 69). As T. Berry (2003) said, we need a new story. So let us turn now to the mythic, to understand the archetypal aspects of this paradigm.

## Identification with the Hero Archetype: Aggressive Action

In the West and particularly in America, we prize effort, action, progress, decisiveness and achievement, and we look to individuals embodying these principles to lead us. Integral philosopher S. Kelly (2010) described the West as dominated by a heroic masculine principle with qualities of "competitive striving, independence or separativeness, dominance, and…a certain inflection of consciousness and rationality that stresses certainty, closure and rigidly hierarchical thinking" (Kelly, 2010, p. xiii).[4] In Jungian

[3] The origins and extent of this have been extensively described, for example by Bauman (2014), El Saffar (1994), Merchant (1980), J. Moore (2016), White (1967).

[4] Kelly associates these qualities with the solar masculine, but avoids essentialism by pointing out that they are not necessarily characteristic of masculinity as such, but rather the version of it found under patriarchy.

terms, the Western ego has become *identified* with the hero archetype. Identification is a particular danger in Jungian psychology: archetypal energies can be inspiring and meaningful, so long as they are engaged with dialogically, such that we can consciously integrate them. Identifying with the archetype, however, leads to being taken over by it, which results in compulsive behavior and a lack of perspective.

B. Spector (2010), in his book *Madness at the gates of the city: The myth of American innocence*, presented a particularly North American hero mythology, in which the hero is remarkable for his violence, as well as for his unrelatedness. Like the Clint Eastwood character in a movie, the hero arrives, acts, and leaves. There is an emphasis on fighting and destroying: the hero pits himself against an enemy and wins the day by killing that enemy—counter-posed with an innocent victim who needs to be saved.[5] The solution to trouble is simple: cast someone as innocent, and someone as the aggressor, kill the aggressor.

We see such heroic narratives in our widespread tendency to externalize climate change as an enemy to be fought, something impinging on us from outside. These narratives cast us as innocent victims to whom climate change is happening. According to this narrative, someone else must be at fault, and they must be made to stop. For example, there are various efforts underway to sue the heads of big oil companies for causing emissions, as though identifying and blaming a single perpetrator and punishing them could stop the impact of our use of energy. This will not work while our entire way of life is based on rampant consumption of fossil fuel, as I. Angus (2016) details in *Facing the anthropocene: Fossil capitalism and the crisis of the earth system.* But this crisis is not one that can be saved by heroically killing a monster. That archetype will not help us now. *We* are the monster.

Identified as Western culture is with the hero, Westerners tend to center themselves in their own lives. American ideology tells us that we can have it all, that we deserve it, that the sky is the limit. Thinking otherwise is judged as pathological, framed as an internal lack of abundance, or seen as evidence of self-sabotage. We do not like to hear that we may have to live smaller, more local lives, shop less, do without.

For Bernstein (2005), our only hope is "a continuing dynamic *outside* the ego", offered through reconnection with nature (p. 63). Bernstein suggested that the crisis we are in is an evolutionary stage: "a point in the history of humankind where the Western ego…and the Self are struggling/learning to function as coevolutionary partners" (p. 61). In saying this, he was applying C. G. Jung's (1971) model of the life cycle to our entire culture. According to that model, the first part of life is dedicated to success in the domain of the ego (establishing our place in the world, founding a career, becoming somebody), while the second half, usually initiated by a crisis, requires a shift to connection with the Self—the archetype of psychic wholeness that propels us to evolve on a personal level. Ironically, the Self is often symbolized by a mana figure such as the hero (Jung, 1971, pp. 460–461). And indeed, the hero archetype is important for the first half of life.

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He also distinguishes solar from lunar masculinity: "the relational, sensitive, sensuous, intuitive man". (Kelly, 2010, p. xv).

[5] Usually in this narrative, the innocents are white, and the aggressors either foreign, or of color (Spector, 2010).

However, Jung (1963) warned that to continue indefinitely in heroic adventures is a mistake; in the second half of life we must turn toward the Self, in the search for soul and wholeness he called individuation. Psychological maturity means giving up the hero (Beebe, 1989, pp. xv–xvi). The archetype of the second part of life is that of the initiate, who must relinquish control and submit to the uncertainty of true change (Henderson, 2005). This is as true for a society as it is for an individual, and as a civilization we are at this juncture. But we do not want to submit. A recent study found that men in the US and China resist sustainable behavior because they find it "unmanly" (Brough & Wilkie, 2016). As long as we frame masculinity, achievement and power within the heroic model, this attitude will surely continue.

Bernstein (2005) referred to the psychic inertia of the Western ego, which "resists, powerfully, anything that aims at changing its self-definition and outward orientation" (p. 34). But Henderson (2005) noted that eventually the hero overreaches himself in his endless quest for power. When this happens, "a will-to-power normally gives way to a willingness to submit, forced inevitably upon the developing ego by inner laws of change, *or by outer necessity to conform to reality* (Freud's 'reality principle')...this submission takes place only against the full force of a resistance to change inherent in the hero-image" (p. 30; my emphasis.) This is the point of initiation. It is also exactly where we are, collectively. In the "Dark Mountain Manifesto," P. Kingsnorth and D. Hine (2009) wrote:

> We find ourselves, all of us together, poised trembling on the edge of a change so massive that we have no way of gauging it. None of us knows where to look, but all of us know not to look down. Secretly, we all think we are doomed: even the politicians think this; even the environmentalists. Some of us deal with it by going shopping. Some deal with it by hoping it is true. Some give up in despair. Some work frantically to try and fend off the coming storm. Our question is: what would happen if we looked down? Would it be as bad as we imagine? What might we see? Could it even be good for us? We believe it is time to look down.

## Living the Chaos of Paradigm Shift: Psychic Defenses against Facing Climate Change

Shifts between paradigms are often characterized by crisis (Kuhn, 1962). Our experience of such a crisis is often one of (incipient) chaos. We can feel the end of the old, but we cannot yet see what will emerge to take its place. In a crisis, we feel an urgent need to *do something*, though at the same time, it is hard to perceive accurately what is happening, or work out what needs to be done. In such states of urgency, the pre-frontal cortex can be over ruled by the alarm sirens of the amygdala, making it even harder to think straight. Often, our solution is to dissociate, temporarily cutting off emotional reactions and body sensations in order to fight or flee. But if the threat is great, and we see no way out through fight or flight, then we freeze (Ogden et al., 2006).

Our culture is experiencing the entire gamut of these reactions to threat. While geo-engineering solutions are being proposed, and important-sounding summits are being held (and leading to no action at all), the general population is increasingly affected by

"sostalgia,"[6] eco-anxiety, and fear of extinction (Albrecht et al., 2007; Marks, 2019). In order to make the changes we need to make, we must face the reality of where we are, but the truth of the climate crisis is so dire that it is often just too hard to bear the emotions that arise in response to it, which causes us to mobilize psychic defenses against unbearable anxiety. Here are some of the common ones employed to cope with climate change:

- Most obviously: *denial*. Even though more than 97% of scientists agree that global warming is real and largely human-caused,[7] climate change deniers cling to the outlying possibility that all the data is wrong. It is easy to poke fun at climate change deniers, but in fact all of us, as a population, are indulging in denial to some extent by continuing with business as usual, while the clock ticks away[8].
- The defense of *omnipotent control* reveals itself in various forms of something E. Morozov (2014) termed "solutionism." The term describes the recasting of complex situations as problems that can be easily solved with technological solutions: an approach likely to result in unexpected consequences that could cause more damage than the problems they seek to address (pp. 5–6). I am using it to refer to various geo-engineering projects such as proposals to release particles into the stratosphere to reflect sunlight and cool the atmosphere. This project is presented as "cheaper" than reducing fossil fuel use, and testing is going ahead[9] despite the fact that it may render our skies permanently grey, or at worst, trigger a "nuclear winter." Who calculated the price of a blue sky, or stars shining at night? Who set the value of money above a clear view of the moon? We have to ask these questions. They are vital. Another example is "direct air capture", which involves building factories to scrub carbon from the atmosphere—something that sounds useful until one reflects that this is exactly what forests do. The fact that we are clear-cutting forests, while proposing to cause even more emissions to build factories to do the work they do, is iconic.[10]
- The defense of *splitting and projection* is seen in the temptation to scapegoat other people for the climate crisis, while resisting the necessity to reduce one's own resource consumption, or activating for real change at the level of infrastructure. One example is the effort to sue the top executives of oil companies for monetary compensation for climate change (Hasemyer, 2020). This will not work, because "global warming isn't a perpetrator; it's a conspiracy" (Wallace-Wells, 2019, p. 20). We are all responsible.
- The defense of *withdrawal* is seen in various forms of survivalism, projects to build border walls, NIMBYism, and all other responses that involve trying to ensure

[6] "Sostalgia" is a term coined by G. Albrecht (2019) to describe distress at the forced loss of beloved places.

[7] Sourced at https://www.ucsusa.org/global-warming/science-and-impacts/science/scientists-agree-global-warming-happening-humans-primary-cause.

[8] Retrieved from https://www.forbes.com/sites/mikehughes1/2019/08/02/climate-change-18-months-to-save-the-world/#6131957f49bd.

[9] Sourced at https://www.forbes.com/sites/trevornace/2018/12/05/harvard-scientists-begin-experiment-to-block-out-the-sun/#251d3c0740c2.

[10] Equally iconic is the fact that in this instrumentalist equation, the other functions provided by forests are disregarded: the provision of home, habitat, and livelihood for indigenous humans, birds, insects, and other creatures, the diversity of plants, the protection of watersheds, the sheer beauty of the forest, and so on.

one's own survival in the chaos of a global breakdown of civilization (Osnos, 2017). Often withdrawal is closely interwoven with the defense of *undoing*, in the form of naïve fantasies of returning to a more natural life, living on the land, and so on, after the end of civilization.

- And finally, I see *the manic defense* in the Trump administration's rollbacks of restrictions on pollution and emissions, as well as legislation to protect the environment. We also see it in our spiraling consumption. Global emissions reached an all-time high in 2018 and are still climbing (Harvey, 2018).

It is very, very hard not to defend against the facts. The implications for our lives and for the scale of the changes we need to make are so massive. The task, and the responsibility, are so overwhelming. As M. Shaw (2019) said, "Staggering spiritual repair is called for. It is not just those bad white men in power that did this. We all did." Thus we all need to face what we have jointly created.

## A New Paradigm: Radical Humility

In order to face where we are without fragmenting, we need at least some hope. Not what I would call "big H hope"—the hope for success, victory, and a prize, that goes with the hero archetype—but "small h hope"; the hope the initiate needs, in the form of a flickering candle to hold as she heads down into the darkness, not knowing what may lurk ahead of her. V. Havel (1990) wrote about this kind of hope as "an orientation of the spirt, an orientation of the heart." He said that it is

> not the same as joy that things are going well, or willingness to invest in enterprises that are obviously headed for early success, but rather an ability to work for something because it is good, not just because it stands a chance to succeed. The more unpromising the situation in which we demonstrate hope, the deeper that hope is. Hope is not the same thing as optimism. It is not the conviction that something will turn out well, but the certainty that something makes sense, regardless of how it turns out…It is also this hope, above all, that gives us the strength to live and continually to try new things, even in conditions that seem as hopeless as ours do, here and now. (pp. 181–182)

One of the most paradoxically hopeful texts, in this sense of "small h hope", that I have come across in recent years is A. L. Tsing's (2015) book *The Mushroom at the end of the world: On the possibility of life in capitalist ruins*. In this book, Tsing pointed out that capitalism represents itself as the only viable option. It presents us with a false choice: on the one hand progress, expansion, and continual advance toward some better future that is worth the sacrifice of our lives (and our world) now, or on the other failure, ruin and collapse. Capitalism tells us if we stop moving forward, we will die, like a shark.

Tsing urged us to step out of capitalism's totalizing narrative and attend to what is happening outside of it. She did not promise us a happy ending, but her research suggests the possibility of continued life in the ruins of the comfortable stability we consider so indispensable now. She indicated that solutions to survival will necessitate finding or establishing refugia for resurgence and regrowth,[11] while adapting to what is possible and

[11] This potential for restoration is something that may also be approaching a tipping point (Tsing, 2017).

available under the circumstances. Such solutions are small, local, contingent, shifting, ephemeral, non-scalable, and based on networks and relationships of community. Such is not the terrain of the hero.

Nothing about Tsing's vision is grand, lasting, comfortable, or stable, but it offers a small hope of survival, resurgence, and a decent, if humble, life based on human ingenuity and resourcefulness, ecosystem resilience, humility, and sharing. How do we foster these qualities in place of those of the hero? Perhaps we only do it when we have no other choice. Henderson (2005) wrote that failure is an important aspect of initiation into maturity. He also wrote that this initiation is iterative; happening in stages, with no fanfare, no extrinsic reward, and no end:

> This final stage of initiation…is represented by no rite of entrance or exit; it is not a state of containment or incubation, nor is it a state of release or liberation. It is a unique state of being in the world which cannot be symbolized except very tentatively. (p. 205)

Our initiation as a collective requires us to acknowledge that we have already destroyed the very conditions under which we and everything else alive today evolved (Wallace-Wells, 2019), and to avow the enormity of our error. It demands that we bow to our own mortality and acknowledge our total dependence on the rest of the biosphere, as well as the fact that there is a higher goal in life than our own gratification: that of the continuance of life. Such an initiation commands us to step forward honestly, with our hearts in our open willing hands, into the greatest uncertainty of our lives.

**Leadership: The Way of the Initiate**

We need leadership in response to climate chaos, but we need it from a humble ego in conscious dialogue with the Self, the world, and the world's others in all their forms, rather than from a heroic ego, obsessed with its own survival at all costs. Leadership by the initiate is related, humble, listening, and inclusive. This kind of leader comes with open questions rather than agenda-driven answers. The initiate is neither passive nor weak. Its humble approach to problem-solving values real understanding over reaction. S. Cain (2013) suggested its relative introversion is likely to provide better solutions than the reactive extravagance of the hero.

A recent example of this kind of leadership is that of the Prime Minister of New Zealand, Jacinda Ardern. After the mass shootings at the mosques in Christchurch, she provided a model for compassion, joining with her country's Muslim population, wearing hijab to attend memorial services and respectfully quoting from the Koran. She did not shy away from naming the Islamophobia and racism behind the shootings, and she modelled anti-racism: opening parliament with the Arabic greeting "*As Salaam Alaikum,*" and responding to Donald Trump's offer of support by requesting "Sympathy and love for all Muslim communities." At the same time, she acted swiftly to change New Zealand's gun laws and ban assault rifles and military-style semi-automatics (Lester, 2019).

The initiate integrates mind with heart and soul,[12] and this integration is key. Aleut elder I. Merculieff (2017) recently delivered a message from the indigenous elders of the

[12] It is, of course, noteworthy that Jacinda Ardern is a woman, and one could conclude that her distinctive leadership style results from her gender. But I think there are more complex dynamics at play than gender

world, whose opinion is that our civilization cannot solve its predicament from our current position of disconnected, mechanistic, (pseudo-)objective rationality. Instead, the elders say, we must shift to the heart—and do it now—or die. The elders' message is as urgent as that of H. J. Schellnhuber, founder and now director emeritus of the Potsdam Climate Institute, who said in 2019 that we could not afford to wait until even 2020 to address climate change (McGrath, 2019). And yet we are now in 2020, with no progress made.

**The Path of the Initiate: Love and Grief**

Shifting to the heart now requires that we address our *feelings* about climate change. When we connect to those feelings, what we often experience is overwhelming grief (Albrecht et al., 2007; Macy and Brown, 1998). Focusing our attention on recognizing, expressing and validating climate change grief can seem solipsistic and self-indulgent, but grief *felt and communicated* can catalyze change (Kretz, 2017). It is politically useful.

Feeling grief can pierce denial—ours and that of others—and unfreeze despair. Grieving is a traditionally a communal task (Weller, 2011), and sharing it with understanding others can restore our access to the social engagement system, bringing us out of a traumatized, terrified freeze response (Ogden et al., 2006). When we emerge from a freeze state, we are better able to access the appropriate fight response we need to work collectively for change.

Grief is an act of resistance: it refuses to forget (Cunsulo & Landman, 2017, p. 14). Expressed collectively it can force public recognition of peoples, creatures, land, or water not represented as "grievable" (Butler, 2010). This is what happened in New Zealand, where Jacinda Ardern's public grief in solidarity with the Muslim community emphasized the full citizenship and humanity of the victims of Islamophobia, stopping any further racism in its tracks. By modelling the acceptability of grief as well as appropriate anger, she mobilized collective support for the actions that led to stricter gun laws.

Grief is mobilizing because it opens a space in which we can feel our love—for the world, for each other, and for our children, whose chance at a livable life depends on how much we curb warming now. We need to ask how it became unacceptable to talk about love. Who disparaged such discourse as hopelessly romantic and disconnected from reality? We have to stand against the utilitarian values of capitalism and give ourselves permission to speak about love, or inhabit a world increasingly devoid of it.

The ethicist K. D. Moore (2016) has declared her intention to stop trying to craft utilitarian, economistic arguments for saving nature, because she is sick of arguing within the dominant paradigm of destruction. Instead, she reclaimed the right to say she wants us to save nature because she *loves* the frogs, and the trees, and the water, and the birds. Embodying the archetype of the initiate allows us to drop our stance of exceptionalism, and embrace our place in the "commons of reality" (Weber, 2019), as simply one member

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essentialism can account for, and as a Brit raised under Margaret Thatcher, I can testify that female gender does not make a better leader. Cultural feminists argue that "bad" women leaders have been denatured by patriarchy, but since the patriarchy is identified with the hero and the solar masculine (Kelly, 2010), this brings us back to where we started.

of one species in the profoundly interrelated, entangled web of life—what Merleau Ponty called "the flesh of life" (Abrams, 1996).

I am not suggesting that all we need do is feel. Feeling must be a prelude to action, and surviving the Anthropocene requires radical social change to replace fossil capitalism with an ecological civilization (Angus, 2016). A shift to the heart supports that. It encourages us to shift from (merely) protesting what we want *not* to happen, to creating what we *do* want now. K. D. Moore (2016) referred to this as moving from a *morality of prohibition* to a *morality of affirmation* (p. 17). D. Graeber's (2004) work on counter-powers is useful here, especially in the light of D. Orlov's (2011) writings on surviving the fall of the Soviet Union. And D. Fleming's (2016) pragmatic vision of a new type of local, small-scale, relational economy based on benevolence rather than competition is instructive. Fleming wrote:

> The question to consider...is not whether the crash will happen, but how to develop the skills, the will and the resources necessary to recapture the initiative and build the resilient sequel to our present society. It will be the decentralized, low-impact human ecology which has always taken the human story forward from the closing down of civilizations: small-scale community, closed-loop systems, and a strong culture. (p. 8)

## Conclusion

It is hard to talk about—and think about—climate change: partly because it is what T. Morton (2013) called a "hyper-object"—a system so large and complex that we cannot truly comprehend it. (Wallace-Wells, 2019) And it is partly difficult because, as Wallace-Wells pointed out:

> The only factually appropriate language is of a kind we've been trained, by a buoyant culture of sunny-side-up optimism, to dismiss, categorically, as hyperbole. Here, the facts are hysterical, and the dimension of the drama that will play out … incomprehensibly large…There is simply no analogy to draw on, outside of mythology and theology—and perhaps the Cold War prospect of mutually assured destruction. (p. 29)

In this paper, I have tried, despite Wallace-Wells' well-observed pitfalls, to reflect on the enormity of climate change, drawing on Jungian archetypal psychology to represent our task at this time as one of collective individuation. I have suggested that we must shift from identification with the hero to a more soulful, embodied, and uncertain engagement with the archetype of the initiate. This means that we must feel, grieve, accept, and respond to reality in ways that involve clear sight and humility, sacrificing our illusions of control and victory to the reality that we are at "an inflection point of consequence that changes the name of the 'game' of life on earth for everybody and everything" (Harraway, 2015, p. 159). Only then do we stand any chance at all of being able to salvage our own lives, those of our children, and those of the other creatures of the Holocene.

## Contributor

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***Embracing***
oil on Canvas
24” x 36”
by Heather Taylor-Zimmerman

# Dancing the Wild Divine: Drums, Drugs, and Individuation

D. J. Moores

*Abstract*: For complex reasons, Carl Jung was apprehensive of ecstatic rites in which participants dance to hypnotic drumming and transcend normal states of ego. He was also strongly opposed to the use of LSD, mescaline, and other psychotropic agents often used in such rites, cautioning that psychedelics facilitate access to unconscious energies one is ill-equipped to absorb. This paper represents a challenge to Jung's thinking on both issues. Drawing upon recent research in shamanic studies and the once-again blossoming field of psychedelic research, D. J. Moores demonstrates the limitations of Jung's caution and argues for the value of ecstatic rites in depth work.

*Keywords*: Depth psychology, drums, drumming, ecstasy, ecstatic rite, entheogens, hallucinogens, Jung, psychedelics

Since time immemorial, cultures all over the globe, even those separated by impassable distances and wide swaths of time, have used drumming, dancing, and the ingestion of psychedelics and other psychotropic agents in rites that serve several functions: to alter consciousness, to heal physical ailments, to lubricate social tensions, to cast out demons and bad spirits, to locate meaning and purpose in life, to recognize kinship with flora and fauna, and to acquire spiritual wisdom. Such ecstatic rites are fundamental to the story of human cultural origins because they foreground what might be the oldest musical instrument, that is, drums, percussion, or beating time on an object in rhythmic cadences. They also foreground what some scholars (see Harner) have posited is the oldest form of spirituality: ingesting mind-altering substances that similarly facilitate altered states of consciousness in which deeper aspects of the psyche flood the ego and the individual, sometimes utterly terrified or joyous or both, learns the illusion of selfhood and the verity of the archetypal foundations of being. Ecstatic rites always manifest in specific historical contexts, and historicists do well to identify and analyze their differences as a means of shedding productive light on phenomena that prove quite strange to Western ideals and values. But most Jungians will see beyond superficial differences among such rites and easily identify their common elements—drumming, dancing, and chanting in a circular formation, usually at night around a blazing fire in a sacred, protected space, while under the powerful influence of psychedelics—all of which point to an archetypal core. The wild gods and goddesses of ecstasy are ubiquitous around the globe, and to dance with them is to alter consciousness in ways that today might be called psychotherapy. Before Freud, Jung, and other depth psychologists, there were the shamans of old who taught the techniques of ecstasy.

The question remains, then, whether Jungian psychology is receptive to participatory, ecstatic rites in which people dance to hypnotic drumming while under the mind-manifesting influence of psychedelics. Although Jungian analytical work is favorably

disposed to the idea of consciousness transformation through *ekstasis*, or ego subversion in which analysands explore their unconscious depths, Jung himself strongly objected to the use of psychedelics such as mescaline, or synthesized peyote, and LSD, commonly known as "acid." To his dying day, Jung refused to see the beneficial potentials of such agents in depth work. He also exhibited a problematic stance toward ecstatic rites, particularly those of "primitives" whose wild drumming and dancing caused him considerable anxiety for complex reasons.

In taking this position toward an archetypal activity and in vehemently opposing the use of psychedelics, did Jung overlook the ancient wisdom of potent psychospiritual medicines that can be used as a means of beneficial transformation through the temporary transcendence of ego and a deep dive into psyche's oceanic depths? I argue in the affirmative. Of interest here is not only what he missed in taking such a stance but also why he adopted it to begin with: Jung's vehement opposition to the use of psychedelics is a complicated position, informed by his first-hand experience with temporary, destabilizing psychosis and a concern over how to integrate unconscious material once it is accessed. His anxiety over ecstatic rites involving drumming and trance states is equally complicated, as it reflects his internalized racial fears and an introvert's distrust of and aversion to crowds and group consciousness. On the whole, Jung's view of mind-altering drugs and ecstatic rites, developed as it was in the early days of psychedelic studies, proves unsupportable in the face of an enormous body of research that attests to the powerful psychospiritual benefits of agents such as DMT, ayahuasca, psilocybe mushrooms, peyote buttons, mescaline, iboga, LSD, and others. It also proves unsupportable when measured against the touchstone of the shamanic tradition, which, for thousands of years, has associated ecstatic rites involving drumming and dancing with beneficial healing—helping people to become more human, more aware of their enormous psycho-spiritual totalities. Ecstatic rites and the ingestion of psychedelics in the appropriate context represent a highly potent method of consciousness transformation catalyzed by an engagement with psychological depths, one that Jungian analysts might soon be able to incorporate into therapy sessions in controlled, safe, and legal environments.

## Ecstatic Rites and the Caucasian Response to Them

An example of an ecstatic rite, one that proves most relatable to Westerners, is the ceremony of the mystery religion associated with Eleusis, a small town situated about seventeen kilometers northwest of ancient Athens. Often referred to as the Greater Mysteries (in contrast to the preparatory Lesser Mysteries of Agrai), the Eleusinian cult exerted an enormous influence over the ancient world for over 2000 years (Meyer 4). Until the fourth century C.E. and the bloody conversion of Rome under Constantine, Eleusis was the most important sacred site in the entire Mediterranean region. Before the Greeks of the classical age made the Greater Mysteries an entirely Hellenic affair, banning those who could not speak their language to barricade themselves from the "barbarians" of the North, diverse peoples traveled from all over the region to participate in the Eleusinian rite. Ecstasy had a cachet in the ancient world that it does not enjoy in the present day.

In preparation for the Greater Mysteries, which were held in honor of the grain goddesses Demeter and her daughter Kore, or Persephone, initiates would first participate in the Lesser Mysteries at Agrai in the Greek month of Anthesterion, or February (Meyer

18). Because initiates took a binding oath not to reveal the nature of either mystery tradition and because breaking the oath was punishable by death, little is known of what these rites actually consisted of. But from various sources, scholars have been able to fill in some of the details. It is known, for instance, that the Eleusinian Mysteries took place during the Greek month of Boedromion and, starting on the 13th of that month, required initiates to engage in a prolonged multiday fast, to bathe ritually in the ocean, to carry unknown but sacred objects (possibly psychotropic mushrooms, according to some scholars [Wasson et al. 27]), and to dance ecstatically for an exhausting eleven miles presumably to drums and other instruments in a Dionysian procession along the Sacred Way, a road that led from Athens to Eleusis. Once there, initiates would then engage in a secret ceremony, the ultimate nature of which is still unknown today but one that scholars know for certain involved imbibing the ceremonial *kykeon*, a sacred drink that precipitated in initiates a life-changing, final revelation, one that Cicero claimed made the Eleusinian rite "the paramount contribution of Athens to the civilized world" (qtd. in Ruck et al., *Mushrooms* 17). Coupled with the other preparatory activities, imbibing the sacred *kykeon* profoundly altered consciousness.

The ingredients of the *kykeon* are not fully known but surely consisted of some type of barley, according to the oldest known source of the Mysteries, the "Homeric Hymn to Demeter" (Richardson). In *The Road to Eleusis* the famed mycologist Gordon Wasson and other scholars offer a compelling argument on the psychotropic nature of *kykeon*, claiming that it was so powerful because it contained a cultivated form of *claviceps purpurea* or ergot (27), a psychotropic fungus that sometimes infects crops. Ergot, the same fungus that Swiss chemist Albert Hofmann used when he first synthesized LSD-25 in 1938, likely grew on the plentiful barley in the fields surrounding Eleusis, according to Wasson. Although his theory on the exact nature of *kykeon* is still unproven and may never be fully validated, it seems reasonable to conclude that the drink was psychotropic, or mind-altering, in nature, particularly since it was included with other techniques associated with psychedelic-influenced ecstatic rites. Together with the elements of fasting, ritual bathing, and dancing to repetitive drumming, the *kykeon* was a tipping point for the ancient Greeks, one that forever changed the initiates who drank it, leaving them with the kind of wisdom that proved so deep it could not be spoken in language—an insight into the human psyche that would fall on deaf, profane ears if revealed to one who had not engaged in the ritual and drunk the sacred beverage.

The drumming and probable ingestion of a psychotropic agent that initiates experienced in the Eleusinian Mysteries are ecstatic techniques found all over the globe in non-Western cultures too numerous to survey here. One such example aptly illustrates the point: the Bwiti of central Africa offer a rite called "breaking open the head," which entails the ingestion of iboga, a potent psychedelic plant that functions as a sacrament at the heart of an ecstatic, tribal dance to loud drumming (Pinchbeck). The Bwiti clearly know something about depth work, and they are not alone in this wisdom: such elements are found in shamanic participatory rites across time and culture.

In the groundbreaking study *Dancing in the Streets: A History of Collective Joy*, Barbara Ehrenreich analyzes the responses of European colonialists, missionaries, and scholars to the various ecstatic rites they encountered in non-Western cultures. White observers of such rites often responded with "horror" and "revulsion" to what they

interpreted as the primitive savagery of barbaric, pagan religion. According to Ehrenreich, "*grotesque* is one word that appears again and again in European accounts of such rites; *hideous* is another" (4; emphases in the original). The ethnomusicologist W. D. Hambly, for instance, writes the following: "The student of primitive music and dancing will have to cultivate a habit of broad-minded consideration for the actions of backward races [. . .]" "Music and dancing performed wildly by firelight in a tropical forest," he adds condescendingly, "have not seldom provoked the censure and disgust of European visitors" (qtd. in Ehrenreich 4–5). Charles Darwin responded in precisely this manner when he encountered the Corroborree rite of Australian aboriginals. "The dancing," he observes, "consisted in their running either sideways or in Indian file into an open space and stamping the ground with great force as they marched together." The wild gesticulations and primal vocalizations of participants lead him to conclude that "it was a most rude, barbarous scene, and, to our ideas, without any sort of meaning" (qtd. in Ehrenreich 2). Despite his forceful demystification of monotheism, Darwin's understanding of non-Western religion was shot through with mystification, misunderstanding, and misrepresentation.

Jung's views on Africa and its religions are perhaps closer to contemporary perspectives, but they are also not without a similar European condescension. On the one hand, Jung recognizes the other face of the European colonial mission, with its stated attempt to spread civilization and Christianize pagans, as "the face of a bird of prey seeking with cruel inattentiveness for distant quarry—a face worthy of a race of pirates and Highwayman," as he puts it in *Memories, Dreams, Reflections* (248). At the heart of European imperialism, he correctly discerns, lay a rapacious motivation to dominate and exploit. "All the eagles and other predatory creatures that adorn our coats of arms," he writes, "seem to me apt psychological representatives of our true nature" (248). Jung adopts a forward-thinking, anti-imperialist position on Africa, recognizing the European attempts to bring a civilizing light to the "dark" continent as a thinly veiled pretext for rapaciously exploiting its resources and subjugating its dark-skinned inhabitants—all under the guise of saving souls and bringing the march of progress to a backward land.

On the other hand, like Darwin and so many other European observers of non-Western spirituality, Jung was frightened by his encounter with Africans, whom he misunderstood and misinterpreted. While in North Africa, for instance, he observes a strange work ritual in which several Bedouin tribes come together to do labor for a revered elder, whose arrival is heralded by many men wildly shouting and dancing, beating small drums as they gyrate themselves into bizarre states of mind unfamiliar to him. After the work begins, Jung notices the "men carrying their baskets filled with heavy loads of earth" in a state of "wild excitement" as they "danced along to the rhythm of the drums" (*MDR* 241). He also believes that, "[w]ithout wishing to fall under the spell of the primitive," he nevertheless has been "psychically infected" by the encounter, the physical manifestation of which is an infectious enteritis, he claims, that clears up after a few days (242). The wild shouting and dancing coupled with the hypnotic, trance-inducing effect of pagan drums obviously stirred him at deep, unconscious levels. And they caused him much distress, leaving him to believe that he was physically infected by the powerful, psychic energies they roil in people.

Jung's problematic understanding of non-Western culture is also apparent in his description of the Bedouins: "This scene taught me something: these people live from their

affects, are moved and have their being in emotions. Their consciousness takes care of their orientation in space and transmits impressions from outside, and it is also stirred by inner impulses and affects. But it is not given to reflection; the ego has almost no autonomy" (242). Although he acknowledges at the end of this passage that "the situation is not so different with the European" (242), he does see an essential difference between the egos of "primitives" and Caucasians, the former being weak and directly influenced by the unconscious, while the latter "possesses a certain measure of will and directed intention" (242). The difference, as he further specifies it, is the "primitive" is governed by powerful emotions and little or no self-reflection, much like that of an animal, whereas Europeans have ego-strength and self-consciousness but lose psychic vitality through their development and expression. Jung seems to be giving fair balance to both cultural traditions here, but his ideas are racially essentialist and thus problematic in the present day. Surely, the Africans he encountered on his sojourn were more complex than mere automatons ruled by their emotions and unconscious drives. In the important book *Jung in Africa*, Blake W. Burleson discusses the problematic nature of Jung's views on Africans in terms of cultural complexes such as romantic primitivism, fears of "going black," expressing inappropriate anger towards natives, and others. The matrix from which such views arose was European culture itself, since most sophisticated Europeans could not accurately see Africans as human beings like themselves, blinded as they were by their own projections. Jung's understanding of Africans was tainted by such bias.

He similarly expresses fear of what he interpreted as "primitive" culture on the same trip while in the Sudan. Here, the village elder hosting him holds an *n'goma*, or tribal dance, in his honor. At first, he seems to enjoy the activity, participating in the dance and cracking his whip, while the other men wave their weapons in wild fury and women and children circle-dance to drums around the primeval fire. When the drumming and dancing accelerate, however, he grows increasingly uneasy. Alarmed that "[t]he dancers were being transformed into a wild horde," he becomes extremely worried "about how it would end" (271). After recalling the story of a fellow countryman struck and killed by a stray spear at a similar event, he cracks his rhinoceros whip "threateningly, but at the same time laughing," and then swears "at them loudly in Swiss German that this was enough and that they must go home to bed and sleep now" (271–72). Although he ends the *n'goma* good-naturedly with a laugh, he is obviously more than distressed by its impact on him.

The question, of course, is why he was so distraught, for there seems to be more to his response than perhaps he himself was aware of. Was he truly afraid of a stray spear? Later during this expedition through Africa, he has a dream that sheds partial light on his fearful response to the rite. Dreaming of an African American barber who cut his hair while on a trip to America twelve years earlier, Jung finds himself feeling angst over the question of racial identity:

> In the dream he was holding a tremendous, red-hot curling iron to my head, intending to make my hair kinky, that is, to give me Negro hair. I could already feel the painful heat and awoke with a sense of terror. I took this dream as a warning from the unconscious; it was saying that the primitive was a danger to me. At that time, I was obviously all too close to 'going black' [ . . .] In order to represent a Negro threatening me, my unconscious

> had invoked a 12-year-old memory of my Negro barber in America, just in order to avoid any reminder of the present. (272–73)

Here, he unwittingly reveals at least partly why he was disturbed both in North Africa and in the Sudan by rites involving wild drumming and dancing: because of centuries-old, European fears of "primitive," dark-skinned people and their strange customs, that is, because of institutionalized and internalized racial anxieties. After all, what is so bad and dangerous about "going black"? In his discussion of the barber dream, Michael Ortiz Hill notes that the *essential* difference between Westerners and Africans, for Jung, was in the exercise of reason over emotion. To "go black," then, means to slide into "moral laxity and instinctuality" (132), both of which include engaging in sexual relations with black women and thus losing one's vitality. While such an account of Jung's trepidations about "going black" is partly true, there is more to the image than an unconscious attempt to manage "inappropriate" sexual desire and a "descent" into instincts. Michael Vannoy Adams, for instance, insightfully reads the dream not in Jung's own terms as an ego-defense mechanism (the unconscious warning him that the primitive is a danger) but as an encouragement to be like the other that he positioned himself against (88). If Jung was correct in his ideas on the compensatory nature of dreams in their relationship to consciousness, then it seems Adams's idea is irrefutable: Jung's dream caused him anxiety because it challenged his Caucasian sense of identity, but it was also a call to growth, one that he did not consciously recognize. Like Darwin before him and most Europeans of his day, he was racist by today's standards.

Assuming that his fears about the stray spear were unfounded, would he have been psychologically harmed in some way if he had participated more fully in the *n'goma*, entering the trance states invited by such activity and becoming one with the dark-skinned, "wild" horde? Not likely. To the contrary, as I mentioned earlier, shamanic rites are nearly universal in the ancient world and, not withstanding a few exceptions, represent opportunities for psychospiritual development, or what Jung called individuation. In *Ecstatic Religion: An Anthropological Study of Spirit Possession and Shamanism,* I. M. Lewis points out their association with well-being or the desire to heal or to redress a social wrong. In *The Art of Losing Control: A Philosopher's Guide to Ecstatic Experience*, Jules Evans similarly notes their association with liberating people from depression, fatigue, and addiction; inspiring creativity; fostering a sense of community and other-directedness; and providing a sense of meaning and purpose (xxiii–iv). According to an ancient body of received wisdom, Jung needlessly closed the door on an opportunity to enter an altered state and explore his own depths in the context of ecstatic rites. He cracked his rhinoceros whip, in part, because he felt the rhythms of primal drums as their hypnotic cadence assaulted the citadel of European ego. As Ehrenreich points out, repressed Caucasians historically have been successful in resisting the seductive urge to participate in wild nighttime rites that invite entrance into trance states through dancing to the stirring rhythms of hypnotic drums. Jung, for all his brilliance, was no exception.

## Fear of the Wild Horde

Nevertheless, a complicating element in Jung's response to ecstatic rites is something that cannot be attributed to his internalized European racial ideas: his introverted aversion to and distrust of crowds, which had nothing whatsoever to do with skin color and represents

a healthy suspicion of all humans in masses. Such chariness about groupthink can be seen in Jung's ideas about the value of ego consciousness. Quite unlike Freud, Jung was not a strict determinist who believed that consciousness is merely an effect of subterranean, psychic forces. To the contrary, he championed the importance of individuality, or ego, and recognized its causal power to assist one through the individuation process and thus to enable resistance to the collective will.

Jung's defense of ego can be seen in *Memories, Dreams, Reflections* in a passage where he recounts an important, insightful dream, one in which he finds himself protectively holding a tiny light, while "making slow and painful headway against a mighty wind" (88). The light, as he realizes upon waking and analyzing the dream, is of the utmost importance, because it represents the conscious self, the ego: "[. . .] this little light was my consciousness, the only light I have. My own understanding is the sole treasure I possess, and the greatest. Though infinitely small and fragile in comparison with the powers of darkness, it is still a light, my only light" (88). The tiny light represents the willing ego's function in the individuation process, which is frequently overlooked in Jungian studies, dismissed, as it so often is, as a barrier that needs to be circumvented. While such a statement is partly true, it is also important not to accept the fallacy that ego is irrelevant, since one needs a protective ego in order to function successfully in the world. Psychotics and those with fragmented egos lack such protection. Jung believed that there is a slight but critically important distinction between the mystic and the madman: both plunge into the same oceanic depths, but while the mystic knows how to swim back to shore, the psychotic chokes on the waters of spirit and drowns. The ego must reconstitute after its transcendence, and if reintegration does not occur, the consequence goes by the name of psychosis. The title of Jack Kornfield's book pithily encapsulates the idea: *After the Ecstasy, the Laundry: How the Heart Grows Wise on the Spiritual Path*. Although ego can be woefully one-sided, repressive, and diseased, its best iteration facilitates a successful navigation through psychological growth and mundane affairs. However attuned to psychic depths one may be, a healthy, strong ego is a fundamental prerequisite to functioning in any society. An example to support the point is seen in the mild psychosis-like state Jung experienced after his break from Freud. Although his consciousness was thoroughly destabilized as he confronted the ghosts of his own psyche, Jung successfully held himself together during the period and even met with clients in the evenings. In fact, as he claims in his memoir, the responsibility of his work with analysands, coupled with drawing mandalas and engaging in stonework, kept him from completely disintegrating (*MDR* 201). His ego, in other words, pulled him through.

Jung forcefully defended his ideas on the importance of ego assertion, as distinguished from submergence in the collective will of crowds, in the late essay The Undiscovered Self, an argument in which he eloquently condemns mass thinking and champions the importance of individualism in the face of the other twentieth-century "isms" that threatened it. In this work he repeatedly makes it clear why one's individual light—note the related term individuation—is of critical importance. Submerged in the mass, "[t]he individual is increasingly deprived of the moral decision as to how he should live his own life, and instead is ruled, fed, clothed and educated as a social unit, accommodated in the appropriate housing standards that give pleasure and satisfaction to the masses" (22). Elsewhere in the same work he levels his judgment on such a circumstance, arguing that

"the individual becomes morally and spiritually inferior in the mass" (68). A member of a wild horde has no conscience or reasoning power and is thus thwarted in any kind of moral decision-making and ratiocination. Such an individual is no individual at all and, lacking in free will and deprived of reason, merely becomes an unwitting instrument of those who are clever enough to influence and control society, which, he believes, is "only a camouflage for those individuals who know how to manipulate" the masses (26). The dissolution of the will may be a noble ideal in depth psychology and various forms of spirituality, but a strong ego is one's only weapon in the face of the "mindless mass" (69). Without it, one can be compelled to live collectively, which, in Jung's thinking, is to live a debased existence. "[T]he collective psyche," he writes in "The Psychology of Rebirth," "will be more like the psyche of an animal, which is the reason why the ethical attitude of large organizations is always doubtful. The psychology of a large crowd inevitably sinks to the level of mob psychology" (CW 9i, par. 225). A further problem with mass psychology is that it represents the eruption of collective shadow energies that too often result in bloodshed. "As soon as people get together in masses and submerge the individual," he writes in "On the Psychology of the Trickster-Figure," "the shadow is mobilized, and, as history shows, may even be personified and incarnated" (CW 9i, par. 478). Because of the Nazis, the Bolsheviks, the Maoists, and other twentieth-century mass movements that threatened the sanctity of the individual through mass shadow eruptions, Jung had serious misgivings about the stymying of the will, without which a precious aspect of being human is lost: the ability to use reason and to exercise moral judgment, especially in the face of injustice and the excesses of power.

Through a closer look at the language Jung uses in his depictions of the African drumming rituals, it is possible to discern his fear of mob psychology. "In dances such as this, accompanied by such music," he writes of the *n'goma* in the Sudan, "the natives easily fall into a state of virtual possession" (*MDR* 271). States of trance and possession represent the loss of will and the suspension of conscious awareness, both of which are problematic in the context of groups in Jung's thinking. As the dancers gyrate themselves further into their ecstasy, Jung becomes alarmed: "As eleven o'clock approached, their excitement began to get out of bounds," he writes. From his perspective "the dancers slowly transformed into a wild horde," and he grows increasingly concerned (271). Fearing the crowd's seductive allure, he ends the affair with the crack of his whip. Among the Bedouins, he sees a procession of "hundreds of wild-looking men" that seems to function as one being: "with fanatic purposefulness the procession swarmed by, out into the oasis, as if going to battle. I followed this horde at a cautious distance . . ." (*MDR* 241). His verb use—"swarmed by"—suggests an association with a mindless hive of worker bees, and his reference to the dancing men as a singular, fear-inspiring "horde" is also clearly negative, carrying associations of Germanic tribes, invading Mongols, ravaging Huns, and other violent packs. Both reflect his opposition to the swallowing of individuality by the mass and his characteristically Western championing of individualism.

Underlying Jung's fear of the Bedouins and the Sudanese, then, was also a protective mechanism against mass thinking, which is really no thought at all but a submersion into a collective psyche, a relinquishing of what he felt was a prized human possession—the human will. Of course, I am not offering an apology for his racial ideas, which reflect the white European culture in which he was raised and from which he took his values. There

is a considerable difference, nevertheless, between, say, an attendee at an alt-right rally who rails against the evils of brown-skinned people supposedly destroying America and Jung's internalized racial ideas about the other. Whereas the former represents mass shadow eruption, the latter does not.

**Jung and Psychedelics**

It is unclear whether the two rites Jung encountered were characterized by the ingestion of a psychedelic, a term coined in 1957 by the British psychiatrist Humphry Osmond meaning "mind-manifesting," or that which discloses hidden parts of the psyche. Participants in similar rites around the globe surely do ingest various types of mind-manifesting agents. As I previously mentioned, Shamanism, an ancient form of spirituality, is characterized by hypnotic drumming and (often) the consumption of psychotropic agents intended (in Jungian parlance) to dissolve, however temporarily, the limiting structures of ego and thus enable access to other psychic dimensions. Mircea Eliade, the most famous scholar of shamanism, believed the use of psychedelics in shamanic work represents a debasement of the tradition and functions as the modus operandi of inept shamans who cannot transcend consciousness on their own resources (77). Other scholars, however, reject such a purist view. Michael Harner and many others, for instance, point to numerous shamanic traditions around the globe in which psychedelics, with the help of hypnotic drumming, function as a central sacrament that shuttles those who ingest them to otherwise inaccessible realms of the mind.

Jung was of the purist camp, strongly opposing the use of mescaline and LSD, the two psychedelics that in his day had been synthesized from natural sources (mescaline is synthesized peyote cactus, while LSD is derived from an ergot, or fungus, that grows on crops, as I previously mentioned). Although early research showed positive effects, Jung saw only the dangers. In 1954, the same year in which Aldous Huxley published the famous account of his own experience with mescaline in the book The Doors of Perception & Heaven and Hell, Jung wrote a letter to Father Victor White, admitting his ignorance of psychedelics but opposing their use, nevertheless. "Is the LSD-drug mescaline?" he asks, quickly asserting, "I don't know either [sic] what its psychotherapeutic value with neurotic or psychotic patients is. I only know there is no point in wishing to know more of the collective unconscious than one gets through dreams and intuition" (Letters 172–73). In a less than open-minded manner, and without ever trying a psychedelic, he criticizes the "poor impoverished creatures [. . .] for whom mescaline would be a heaven-sent gift without a counterpoison" (173). Because of his profound distrust of engaging with the contents of the collective unconscious beyond any known analytical means, he closes Huxley's doors of perception. Criticizing the author in the same letter, Jung dismisses Huxley as one who "knows how to call the ghosts but did not know how to get rid of them again." "I am profoundly mistrustful of the 'pure gifts of the gods,'" he writes, because "[y]ou pay very dearly for them" (173). He was opposed to psychedelic use because he believed that they do indeed open doors in the psyche, but such portals also carry the potential of flooding consciousness with waters in which one is unable to swim.

In a 1957 letter to Betty Grover Eisner, a woman who tried LSD and discovered its remarkable, numinous properties, Jung seems more open-minded but essentially adopts the same position. "Experiments along the line of mescaline and related drugs," he writes, "are

certainly most interesting, since such drugs lay bare a level of consciousness that is otherwise accessible only under peculiar psychic conditions" (*Letters* 382). He then draws a parallel between the powerful archetypal imagery one experiences under the influence of psychedelics and the ecstatic states of "primitives in their orgiastic or intoxicated conditions" (382). The problem with psychedelic use in ecstatic rites, however, is that "the result is a sort of theosophy, but it is not a moral or mental acquisition," which is to say, it is not genuine spiritual growth but an encounter with psychic energies one has no guidance on how to integrate (383). "Religion," he also cautions, "is a way of life and a devotion and submission to certain superior facts—a state of mind which cannot be injected by a syringe or swallowed in the form of a pill" (383). Psychedelics, by contrast, represent "a dangerously simple 'Ersatz' and substitute for a true religion" (383). He did not believe that chemical ecstasy, even if derived from natural means, could yield an authentic spiritual experience. For him, psychedelics represented an engagement with psychic energies that merely resulted in destabilization. He never got beyond the madness.

In response to those people who claim to have a profound psychospiritual experience while under the influence of psychedelics, Jung was thus skeptical and dismissive. In adopting this stance, he ironically violates the criterion of legitimacy he himself puts forth in the 1937 Terry Lectures he delivered at Yale University:

> No matter what the world thinks about religious experience, the one who has it possesses the great treasure of a thing that has provided him with a source of life, meaning and beauty and that has given a new splendor to the world and to mankind. He has pistis [faith] and peace. Where is the criterium by which you could say that such a life is not legitimate, that such experience is not valid and that such pistis is mere illusion? (*Psychology & Religion* 113)

According to Jung, the final arbiter of any kind of psychospiritual experience is not dogma, scripture, or clerical authority but the individual who has the experience. In the same Terry Lectures he draws a distinction between true religion, which he defines as experience, and creeds, which are poor, hypostatized substitutes for direct encounters with the sacred. Just as it is impossible to prove the validity of mystical states of consciousness, so is it impossible to disprove them. The touchtone of any type of engagement with the unconscious, then, if I may use Jung against himself here, is not whether it originates from the ingestion of a psychedelic or from a dream image but whether it yields insight that beneficially impacts the individual and those he or she interacts with. His closing comment in the Terry Lectures speaks to the point: "And if such experience helps to make your life healthier, more beautiful, more complete and more satisfactory to yourself and to those you love, you may safely say: 'This was the grace of God'" (114). Psychedelics, according to this idea, cannot be reduced to mere hallucinatory, chemical chimeras if they provide an experience that helps one become more individual, more individuated, more human. And they surely do in many people who ingest them, a point I will discuss presently.

Jung's ideas on psychedelics are grounded in the caution of someone who experienced firsthand the highly destabilizing effects an engagement with the unconscious can cause. His own engagement with the unconscious, triggered as it was by his well-known psychological crisis after his break from Freud, represented a highly turbulent period that, as he claimed in his memoir, fueled the new type of psychology he developed. But it also

carried with it a kind of burden he had to bear for the rest of his life, because it took him many years to integrate the powerful energies that erupted from the unconscious during this tumult. His experience, however defining it has become in Jungian studies, is merely anecdotal and by no means proves the point. More compelling, it flies in the face of decades of studies that point not only to the disease-mitigating potentials of psychedelics but also to their highly positive, growth-inducing properties.

Jung's dismissive stance is based, in part, on the prevailing understanding of psychedelics in the fifties, a decade in which researchers observed that the effects of mescaline and LSD closely resemble the delusions and hallucinations of schizophrenia. Such agents were often referred to as "psychotomimetics" because they mimic madness: psychedelics cause a temporary disintegration of ego, and the content of the imagery they arouse in the minds of those who ingest them is strikingly like schizophrenic hallucinations (Pollan 34). Hofmann learned firsthand of the temporary madness LSD can induce when he accidentally dosed himself in the laboratory while synthesizing the drug and then undertook his famous bicycle ride home, where he experienced some frightening visions but also some beautiful imagery as the effects wore off. Soon after this, he sent out dozens of samples to psychotherapists all over the globe, hoping the drug would give them a temporary sampling of what it is like to have a schizophrenic crisis. Jung insightfully recognized the similarities between the experiences of psychedelic trippers and schizophrenics, but he was perhaps overcautious in completely closing the doors of perception on LSD and mescaline before fully understanding their complete effects and promising possibilities.

Toward the end of Jung's life, the psychotomimetic model of the fifties gave way to a psycholytic, or mind-releasing, paradigm, for researchers quickly learned that psychedelics also have mysterious, salutogenic capacities. While there is not enough space for a robust literature review in this essay, a brief overview will bolster the point.

Although they are often seen as "drugs," psychedelics are not habit-forming and have proven efficacious in treating various chemical addictions. As early as the fifties, researchers discovered this property. Osmond, for instance, began administering LSD to alcoholics, and the results were promising but not without considerable controversy. The politics of the sixties, moreover, later obscured his findings (Dyck). But current research has cast new light on the subject. In 2007 Teri Krebs and Pal-Orjan Johansen conducted a meta-analysis of the subject and concluded that there is "evidence for a beneficial effect of LSD on alcohol misuse," even in cases where only one dose is administered (994). Maslow conjectured in the sixties that LSD is efficacious in treating alcoholism because it chemically induces a peak experience, the substance of which changes one's values. While his idea may not be fully vindicated today, current research compelling points to the ability of psychedelics to heal addictions to alcohol. Of course, further research is needed.

And there is a host of other medicinal effects. In addition to treatment of alcoholism, psychedelics recently have shown beneficial impacts on addiction to nicotine (Garcia-Romeo et al.) and opiates (Richards 149); to reduce drug-related prison recidivism (Hendricks et al.); to eliminate trace fear (Catlow et al.); to promote prosocial attitudes and behaviors (Griffiths et al., "Psilocybin-Occasioned Mystical-Type Experience"); to alleviate cluster headaches (Sewell et al.); and to mitigate or completely resolve a host of psychological ailments such as anxiety (Grob et al.), depression (Reiche et al.), traumatic

memories (Mithoefer et al.), and mood disorders (Kraehenmann et al.). Psychedelics, as the research compellingly shows, are by no means panaceas, and not everyone responds to them with beneficial outcomes. But their healing properties are so undeniable that it has become downright irrational to reduce them to chemical madness and to lump them together with other harmful drugs.

What is more, recent research has taken a quantum step beyond the psycholytic model, as scholars have begun to recognize that psychedelics prove salutogenic not only by removing disease but also by profoundly enhancing the sense of meaning and purpose in people who are moderately happy and neuroticism free. In this newer model some researchers prefer the term "entheogen," a neologism coined in 1979 by Carl Ruck and a team of ethnobotanists and mythologists (see Ruck et al., "Entheogens"), including Gordon Wasson, the famous mycologist whose 1958 *Life* magazine article brought psilosybe mushrooms into public consciousness. An entheogen is an agent that fills one with God, that is, with a numinous, life-changing insight that alters values and expands consciousness in meaningful ways. Derived from plant sources, entheogens such as LSD, ayahuasca, psilosybe mushrooms, and others induce ecstasies or what Maslow called "peak experiences" (27), and their effects have been shown in numerous, compelling studies, according to William A. Richards in *Sacred Knowledge: Psychedelics and Religious Experiences*, to trigger states of mind that prove indistinguishable from the insights of mystics and those blessed with spiritual epiphanies. Jung's dismissal of them is based on their capacity to mimic madness and proves blind to their potential to resolve neuroses, to inspire feelings of awe, and to precipitate a form of ego dissolution more appropriately termed ecstasy than temporary schizophrenia—a state of mind that Jung himself, were he alive today and privy to the thousands of studies on psychedelics published since their discovery, might finally acknowledge to be numinous experience.

**The Psychedelic Renaissance**

In the late 1990s two researchers at Johns Hopkins University, Richards and his colleague Roland Griffiths, received limited approval to begin studying psychedelics after a long, 22-year moratorium in which the federal government banned research and placed them, contrary to all known science, in the same category as harmful narcotics with no medicinal value, a classification still in place to this day. Although psychedelics are nontoxic, nonaddictive, highly medicinal, and remarkably safe when used judiciously, the U.S. government still locates them in the same category as it does crack cocaine and crystal meth (methamphetamine). Yet such obstinacy is slowly loosening its hold: since 2000 the research has proven so compelling that it has birthed a psychedelic research renaissance. Although the whole class of drugs is still illegal, there are today numerous trials under way at several universities and research centers in the United States, and there are also current studies in the U.K., Germany, Israel, Switzerland, Spain, Mexico, New Zealand, and other countries. The study of psychedelics has become a global movement in the last two decades, as the world slowly awakens from the slumber of forgetfulness caused by the intoxicated excesses of the sixties and the sober, federal crackdown they provoked.

Such research picks up lines of inquiry that scholars were once exploring before Timothy Leary and other zealous disciples of the Dionysian counterculture frightened Nixon and the establishment into banning the agents (see Leary). By the end of the sixties,

and shortly after Jung's death, researchers had conducted over 1000 LSD trials involving over 40,000 subjects, and such studies showed remarkable promise (Pollan 44). In the ground-breaking book *Sacred Knowledge: Psychedelics and Religious Experiences*, Richards surveys these two waves of research before and after Nixon, focusing on the spiritual dimension of psychedelic experiences. According to Richards, a high percentage of people enrolled in pre-Nixon trials on LSD and psilocybin reported a remarkably life-changing, spiritual experience. But such studies needed replication. In 2006 Griffiths and others successfully replicated the famous 1962 Good Friday Experiment in which subjects were given psilocybin to determine if the experience it yields could be distinguished from mystical states. The findings of the study showed that it could not. Conducted by one of Leary's graduate students, Walter H. Pahnke, the 1962 Good Friday Experiment had a remarkable outcome in showing that nearly all subjects who received the drug (as opposed to the placebo niacin) reported a profound religious experience. But the study was flawed in a few different ways, not unlike much of the older research, as Richards points out. Along with Griffiths and others, he tried to correct those errors while also replicating the findings, which showed that one-third of psilocybin recipients had the most spiritually significant experience of their lives (Griffiths et al., "Psilocybin Can Occasion"). Two-thirds of them rated the psychedelic session among the five most important experiences of their lives, ranking it in the same category as the birth of a child or the death of a parent (629). Although Jung was skeptical about the matter, psychedelics have been shown in several trials to enable people to have a powerful, sacred encounter, one that cannot be reduced to ersatz ecstasy because it profoundly changes lives.

Numinous experiences are impossible to prove and exceedingly difficult even to discuss, since one of their defining features is their ineffable quality, as William James, Evelyn Underhill, and numerous other scholars of mysticism have observed. Still, it is possible to analyze their effects. According to Richards, there are often a remarkable number of positive, lasting changes in subjects who ingest psychedelics, particularly in the personality domain identified as openness (31). Other aspects of the personality they are known to alter include an enhanced receptivity to beauty, a widening of the perceptual field through a heightening of the senses, an increased level of tolerance and understanding, a higher sense of perspective or wisdom, an improvement in interpersonal skills, an increase in other-directed emotions, a recognition of kinship with flora and fauna, an aversion to materialistic pursuits, and a more lasting sense of meaning and purpose (138). They can also cause a value shift in those who ingest them and consequently prompt alternative life choices. Sometimes, subjects leave their jobs to grow flowers or join the Peace Corps, changing careers to do something they feel is more meaningful, as Richards observes (44). Psychedelics are so powerfully transformative that they can alter what many mental health professionals claim is unalterable—the fundamental structures of personality. The death/rebirth imagery subjects often report—imagery, incidentally, that, were it to occur in a dream, Jung might say is indicative of the successful unfolding of the individuation process—clearly speaks to the profoundly beneficial, psychospiritual potential that psychedelics carry. Whereas Jung feared the disintegrative, detrimental effects of the chemical madness that psychedelics induce, numerous studies, according to Richards, point to the opposite: psychedelics are potent *psycho-integrators*, enabling people to look deeply within and beyond themselves in a transpersonal, numinous experience that often

profoundly reshapes personality and restructures the psyche in highly beneficial ways that sound quite similar to the psychodynamics of the individuation process.

Scott J. Hill explores this last point in admirable detail in his groundbreaking book *Confrontation with the Unconscious*: *Jungian Depth Psychology and Psychedelic Experience*. Jung's reservations about psychedelics have led to something of a taboo regarding their use in analytical work, as Hill observes (12). For instance, the British psychotherapist Ronald Sandison went to Zürich in the late fifties to speak with Jung about the success he had been having with psychedelics in psychotherapy, but Carl Meier, the first president of the C. G. Jung Institute, strongly cautioned him not to broach the subject because Jung was deeply opposed. Operating from what seems to be almost a dogma, Jung refused to see how psychedelics can foster growth. This obstinacy is reflected in the attitudes and general orientation of many analytical therapists towards these agents: most Jungians know little about psychedelics, and they accept Jung's opposition to them almost wholesale, as Hill points out (17).

But not all Jungians shared Jung's caution. For instance, in addition to Sandison, Margot Cutner and Ralph Metzner, according to Hill, successfully made use of LSD in the context of Jungian-inspired psychotherapy before the drug was banned in the late sixties. Hill also cites the work of Stanislav Grof, an iconic figure of the Esalen Institute and the transpersonal psychology it inspired. According to Hill, Grof is the godfather of psychedelic-assisted psychotherapy for having successfully used LSD as a powerful releasing agent in his work with hundreds of clients. Focusing on the psycholytic effects of psychedelics, Grof's work has extensively demonstrated the efficacy of LSD in treating a wide range of trauma-based disorders (*Realms* 44). As he discovered, just a few sessions with LSD can help one through psychological challenges that might otherwise prove intractable for many years. While Hill makes a remarkably compelling case for the efficacy of psychedelics in the context of Jungian analytical work, it is important to note that his study is essentially a theoretical, not actual, exploration of their value in such a context because most Jungians have adopted Jung's trepidations and eschewed these psychotropic agents. Hill's book, nevertheless, is a highly important study in the field of Analytical psychology and might prove instrumental as a guide for Jungians who want to use psychedelics as adjunct therapy in the coming years.

Compounding this reluctance on the part of credentialled Jungians is the matter of the legal barrier. Such strictures have proven to be quite an enormous obstacle to circumvent. Grof developed his famous "holotropic breathwork" technique after LSD was banned at the end of the sixties, repudiating the drug for fear of legal repercussions, and most other therapists, Jungian or otherwise, were justifiably scared straight. There remained, nevertheless, a small confederation of renegades who continued to offer psychedelics (and still do in the present day) in wholly illegal, guided therapy sessions because they have proven so efficacious not only as psycholytic agents but also as numinous sacraments. In what might be the best self-help book ever written, *How to Change Your Mind: What the New Science of Psychedelics Teaches Us about Dying, Addiction, Depression, and Transcendence*, Michael Pollan discusses this underground, psychedelic-assisted psychotherapy network, drawing upon the numerous, compelling studies researchers have been conducting on these agents. Undertaking several sessions with underground therapists, who operate by their own humane code of conduct, Pollan immerses himself

firsthand in psychedelic-assisted psychotherapy and strongly affirms the claims that so many people who have ingested LSD and others have made: psychedelics heal the fragmented psyche in numerous, lasting ways. As he points out, the reports coming from the underground are what kept hope alive among researchers and even fueled the current psychedelic renaissance (144), one in which researchers once again have been able, albeit on an extremely restricted basis, to offer such enhanced therapeutic sessions in the context of legal, legitimate research. Obviously, we need more such studies, especially those by Jungians firmly grounded in analytical techniques, in order to know precisely how such agents can be used in the context of facilitating the individuation process.

**Implications, Objections, and Future Directions**

In analyzing the issues associated with Jung's problematic stance toward ecstatic rites and their sacraments, I am not trying to debunk or demystify him, since his ideas represent some of the profoundest wisdom to emerge out of the twentieth century. Still, Jung was also a flawed human being like the rest of us, and, consequently, he was subject to the internalized values and biases that inform perception in all people. In response to the ecstatic rites he encountered, Jung exhibited the racial fears and prejudicial bias of his Swiss upbringing, one that made him not a rabid, bigoted racist by any means but surely a product of his age who parroted many of the institutionalized, racist anxieties of his fellow Europeans. He seems to have rationalized his anxiety, consciously attributing it to the possibility that he might be hit by a stray spear—a danger he also points out in the Terry Lectures (*Psychology and Religion* 20)—but rationalizations represent content that belies deeper energies. Sometimes a cigar is not just a cigar. His interpretation of the African American barber dream clearly illustrates, in part, his fear of turning into a black man with kinky hair, something that likely would have distressed most Europeans of his day. The other complicating element—his introverted fear of being swallowed up by collective consciousness, that is, mob psychology—is surely reasonable in one sense because he was a witness to some of the twentieth century's worst shadow eruptions.

Because of such cultural conditioning, Jung missed the healing potential of psychedelics used in ecstatic rites. The wisdom of ancient cultures speaks to the point. Amazonians who drink the powerful ayahuasca and Native Americans who eat the equally potent peyote buttons refer to those sacraments as "the healers," while the Mazatec Indians of Mexico call psilocybe mushrooms "little helpers" (Pollan 43). Other cultures, according to Terence McKenna, refer to psychedelics as "little saints" and "food of the gods" (56). If the wisdom of indigenous people is any guide, then Jung would have done well to recognize the life-giving potentials of ingesting psychedelics in the appropriate environment. His trepidations, therefore, were not grounded in the wisdom of the ancients.

Still, Jung was a gifted psychological genius, and in other cultures he likely would have been lauded as a natural shaman, someone who knew instinctively how to sound the depths, summon the spirits, and heal himself and others upon a successful return. According to Harner, the first step in learning how to cultivate shamanic states of consciousness lies in visualizing oneself entering the underworld through a portal, whether a cave, doorway, hole in the ground, or some other. And this descent is precisely what Jung intuitively undertook without any guidance or training. When he found himself embroiled in a psychic

tumult as a result of his break from Freud, Jung eventually surrendered and let himself plunge into psyche:

> I was sitting at my desk once more, thinking over my fears. Then I let myself drop. Suddenly it was as though the ground literally gave way beneath my feet, and I plunged down into the dark depths. I could not fend off a feeling of panic. But then abruptly, at not too great a depth, I landed on my feet in a soft, sticky mass. I felt relief, although I was apparently in complete darkness. After a while my eyes grew accustomed to the gloom, which was rather like a deep twilight. Before me was the entrance to a dark cave [. . .] (*MDR* 179)

The bizarre imagery he reports in the rest of this account is quite similar, as he himself notes, to that found in hero and solar myths, and it also features the motif of death and renewal that appears so frequently in psychedelic experiences, shamanic states of consciousness, and the individuation process. Despite his intuitive understanding of how to travel psychological roads that others do not even know exist, Jung was a kind of reluctant shaman whose cultural conditioning prevented him from fully understanding his natural gifts. Had he engaged the shamanic tradition in a more direct, experiential manner, he might have been more open to ingesting psychedelics and trance-dancing around primeval fires to the stirring cadences of drums.

Jung's caution about psychedelics and the temporary psychosis they induce represents in many ways a healthy fear. The psychic instability he was plagued with starting in 1913 took him, as he himself claimed, his entire life to work through, and this agon also fueled his professional work in its entirety (*MDR* 212). He received a whopping dose of the unconscious, and it was enough for him. Generally healthy people who already have a permeable barrier between ego and the rest of the psyche might not need psychedelics, since they are already able to cross the boundary that LSD and other such agents enable one to traverse. According to Richards, Griffiths, and other current researchers, psychedelics also should be administered to psychotics with caution, since there is little research in such a population. Doing so, moreover, might be entirely unnecessary: psychotics are already engaged with the contents of the unconscious, and their challenge is not to get there but to return to ego consciousness in a way that enables the integration of energies experienced in the confrontation with the psychic other. Not without significant distress and turmoil, Jung successfully integrated the energies he engaged, but his Freud-crisis left him with a distrust of anything enabling a too-easy access to the unconscious, the result of which in latent and full-blown psychotics can be a crippling of ego and the inability to function in society. According to Harner, in most cultures shamans are not strange figures who retreat into the mountains every night where they eat mushrooms and then dance while howling at the moon but successful, contributing members of the societies in which they live (47). After the ecstasy, most shamans do the laundry and other mundane work like everyone else. Psychotics cannot "do the laundry," and for this reason it remains to be determined if they should be given psychedelics, which might prove far too destabilizing to someone who is already psychically destabilized. Given the healing potentials of these agents, however, it is also possible that psychotics could benefit from them in some way, perhaps through micro-dosing, a new trend popular among Silicon Valley techies and others. Further study is needed. Jung plunged into the same ocean that

sometimes drowns psychotics, but he successfully swam back to shore, and the transformation he experienced led to significant psychospiritual growth. But his fearful stance about that oceanic dive drives the truth to an extreme that overlooks viable therapeutic possibilities.

Of course, it will take a little more time for governments around the globe to loosen the misguided strictures on psychedelic use. This turn has already begun to happen, and the future for psychedelic-assisted psychotherapy is exceedingly bright, as Hill, Richards, Pollan, and so many others predict. But for any kind of radical transformation to occur in Analytical psychology, Jungians must see beyond the restricted thinking of C. G. Jung on the matter. It is entirely possible that in the future Jungian therapists might even offer ecstatic rites in which participants ingest a psychedelic and then trance-dance to hypnotic drums around a nighttime fire, entering the other psychic world and bringing back its wisdom for later integration during therapeutic sessions. The ecstatic rite and its accompanying psychedelic sacrament represent ancient archetypal activities, that, if engaged in successfully, can enable one to experience the numinous and to grow. We Jungians would do well to explore the subject more fully in ways that Jung himself would not.

## Contributor

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***Dreaming***
oil on Canvas
24” x 36”
by Heather Taylor-Zimmerman

# Midlife Corvette

Judd A. Case

She's the only car in the lot
And the guy's impressed she isn't plastic.
Cupid's bow lips, super model hips
Tint tucked up in there.
A man sits back and drives it.

As red as you imagine.
Metallic glint on her paint.
Sweat rolls down to the black pavement
Through the deep grooves in her tires.
I danced her off the show floor

And down the one-way street.
My last friend in the passenger seat.
Push and throttle through the lights
Laugh and slap chaotic nights
To park her at the courthouse with the muscle machines.

At least the judge, she won't know how I drive.

# Psychedelic Drugs and Jungian Therapy

Greg Mahr & Jamie Sweigart

*Abstract*: The authors review the history of and recent research on the psychotherapeutic efficacy of psychedelic drugs. Psychedelic drugs appear to provide access to unconscious material and, when used in a therapeutic context, may cause deep and longstanding psychological change. The psychological effects of psychedelic drugs are reviewed from the perspective of Jungian theory. A series of clinical vignettes illustrates the archetypal aspects of hallucinogenic experiences.

*Keywords*: Depth psychology, hallucinogens, Jung, psychedelics, psychotherapy, unconscious

## Introduction

In the past decade, there has been an important resurgence of interest in the therapeutic use of psychedelic drugs, especially LSD and psilocybin, in both the academic research community and the lay press (Fadiman, 2016; Pollan, 2018; Waldman, 2017). However, this resurgence of interest has not spread to the Jungian analytic community. Jungian therapists studied psychedelic drugs in the 1960s and 1970s, but besides the work of Hill (2013), less so recently. Psychedelic drugs appear to exert their therapeutic benefit by generating new insights in the user, rather than through the kind of neuronal modulation that occurs with antidepressant drugs. New discoveries about the efficacy of psychedelic drugs in treating mental disorders are therefore best understood by using Jungian theory. In this paper the authors review research on the therapeutic uses of hallucinogens, then explore how Jungian theory can amplify our understanding of psychedelic experiences.

## Background

The term "psychedelic" was coined in 1956 by British psychiatrist Humphrey Osmond in an exchange with author Aldous Huxley (Osmond, 1981). It was derived from ancient Greek words meaning "mind manifesting" or "to make visible, to reveal." A group of mythology scholars and ethnobotanists later coined the term "entheogen," or "God-creating," to replace the word psychedelic. They felt that the word "entheogen" better described the spiritual effect these drugs have on one's sense of connection to the divine and the historical significance of use within indigenous cultures during religious and ceremonial practices for thousands of years (Ruck, Bigwood, Staples, Ott, & Wasson, 1979).

Prior to the popularization of psychedelic drugs in the 1960s counterculture, there was already a history of established literary and medical research into their effects and use. Since the isolation of mescaline in the 1880s and later the synthesis of LSD (d-lysergic acid diethylamide), a growing number of scientists, writers, physicians, and government agencies took interest in the unique properties of psychedelic drugs (Lee & Shlain, 1985). Over 100 scientific articles on LSD were published in medical journals by 1951, primarily in the field of psychiatry (Dyck, 2005). While much of the early research on psychedelics

lacked the rigorous scientific methodology used today, psychedelic-assisted therapy was widely accepted in many academic circles as a safe treatment for problems related to neurosis, chronic pain, alcoholism, and trauma (Caldwell, 1967).

The social and political climate of the 1960s ushered in new restrictions on psychedelic research, which eventually led to a ban on all hallucinogens—despite objections from dozens of well-known psychiatric researchers (Bastiaans, 1983). A rising counterculture promoting recreational psychedelic use, coinciding with mass protest movements during the Vietnam War, led government officials to declare psychedelics "dangerous" and a threat to society (Dahlberg, Mechanek, & Feldstein, 1968). The Controlled Substances Act of 1970 put psychedelics in the most restrictive category, Schedule I (along with heroin), and researchers closed their laboratories. Not until 40 years later did scientific interest in the therapeutic use of psychedelic drugs re-emerge, this time through small pilot studies, done mostly overseas (Carroll, 2017; Sessa, 2005).

**The Effects of Psychedelic Drugs**

In terms of their chemical structure, the classical psychedelic drugs resemble brain neurotransmitters like dopamine and serotonin. At lower doses, so-called "psycholytic" doses, these drugs cause sensory alterations such as the warping of surfaces and color variations. Subtle alterations in the "meaning" of experiences begin to occur. A painting, for instance, might seem to move or come to life. Repressed memories and emotional insights may also emerge during low-dose sessions.

At higher doses, so-called "psychedelic" doses, there are more fundamental alterations of perception. Textured surfaces and objects may appear as intricate patterns or animated fractals, giving the user a sense of alternate reality. Synesthesia, or the blurring of sensory boundaries, may occur. One might, for instance, hear colors. Changes in the meaning of events may occur as well, along with profound affective experiences and deep feeling of connectedness with others and the world. Negative effects are more likely to emerge at higher doses; hallucinations may become vivid and frightening, and negative emotions like fear, sadness, and longing can emerge.

The initial psychedelic experience is usually followed by an "afterglow," which may last days or weeks. Residual effects can be long-term. Huston Smith, the renowned scholar of comparative religion, was a subject of Timothy Leary's original hallucinogen study when he was an undergraduate at Harvard. Throughout his life, he described this drug experience as a positive life-changing event, even calling it the most important event in his life (Lattin, 2017).

The psychological effects of psychedelic drugs have been characterized by Masters and Houston (1966) as falling into four main categories: sensory, recollective-psychodynamic, affective and symbolic, and deep integral self-transcendence. Sometimes, early in the trip, there is the experience of descent or entry into the unconscious. This is an experience described by Maria Estevez in one of the psilocybin studies conducted at Johns Hopkins, which were described in Jung's (1963) *Memories, Dreams,Reflections.* She said, "I'm going down," then described,

> I began to sink into another world. . . . The descent seemed . . . a rattling high speed roller coaster ride through tingling geometric shapes and tunnels of textured blackness . . . the door swung open, and I found my

> consciousness being flooded with brilliant light. . . . . it opened fully to me, like entering a splendid palace. (Jung, 1963, p. 19)

**Modern Research**

In traditional cultures, hallucinogens are used in specific guided rituals. In modern psychedelic research, an attempt is made to recreate this context in a secular, therapeutic environment. The hallucinogen is used only with a therapist present, and a session of use is usually preceded by several weeks of psychotherapy to clarify the client's goals for the psychedelic experience. After a drug session, one to three non-drug therapy sessions are provided for the client to integrate the trip experience. Long-term follow-up studies indicate that insights as well as mood and behavioral changes associated with a single psychedelic experience can be sustained over time. Responses to psychedelic drugs show a typical time course, with a "peak experience" during the trip, then an afterglow lasting days to weeks. In successful therapy, the afterglow is followed by residual long-term benefits.

Since the resurgence of controlled hallucinogen research in the last decade, several case-crossover cohort studies of hallucinogenic drugs have shown them to be effective in treating end-of-life anxiety, depression, alcohol dependence, and nicotine dependence.

In studies sampling 104 patients with end-of-life anxiety, roughly 80% improved on psychedelics, with sustained benefits for 60–70% of patients at the 6-month follow-up. Similar results were found in the 1960s when over 300 terminal cancer patients received psycholytic doses of LSD (Griffiths et al., 2016; Ross, 2016). Studies investigating the use of psilocybin for treatment-resistant depression have found response rates varying from 60% to 80% (Fish, 2005).

A study of 15 patients addicted to nicotine showed an 80% abstinence rate at the 6-month follow-up after treatment with three psilocybin sessions and CBT between sessions (Palhano-Fontes et al., 2015). A recent pilot study investigating psilocybin-assisted treatment for alcohol use disorder showed significant improvement in drinking consequences, craving, self-efficacy, and motivation, as well as a reduction in overall drinking days and heavy use patterns. This study also noted that large correlations were observed between measures of acute effect intensity under psilocybin and changes in drinking behavior. These results are comparable to studies in the 1960s and 1970s, where 315 alcohol-dependent male patients received LSD, and 59% of patients treated with LSD were improved at follow-up, versus 38% of controls who received standard treatment (Bogenschutz et al., 2015).

Unlike more commonly used drugs like cocaine, alcohol, and heroin, psychedelic drugs are relatively safe. They have a low potential for abuse, and the ratio between an active dose and a lethal one is extremely high—that is, it is difficult to ingest a lethal dose of a hallucinogen, either accidentally or intentionally. In addition, psychedelics show very little potential for physiological dependence. The serotonin receptors responsible for the effects of psychedelics are quickly downregulated after a single use, meaning that it takes several days to weeks for a similar effect from the same dose. Due to this phenomenon, the addictive potential of psychedelic drugs is very low (Fish, 2005).

## The Default Mode Network

It is difficult to overemphasize the complexity of the human brain. There are 100 trillion neural connection in the human brain, a number that is several orders of magnitude greater than the number of stars in the Milky Way. Using modern imaging techniques, neuroscientists have identified seven subsystems or modules: visual, attention, frontoparietal control, somatic motor, limbic or emotional, and the default mode network (DMN). The DMN is most active when other centers are inactive, when the brain is not performing a task, and when we are daydreaming or thinking about the future. It is responsible for self-reflection, evaluating the thoughts and emotions of others, autobiographical memories, as well as a number of other functions. The DMN is also responsible for one's sense of identity (Bertolero & Basset, 2019). DMN activity is increased in depression; the negative, judgmental ruminations common in depression may be the result of increased DMN activity.

The mechanisms of action of psychedelic drugs appear to center on the DMN. Brain imaging and measurements of brain electrical activity seem to show that, under the influence of psychedelics, the DMN is disrupted or "desynchronized" and suppressed. This DMN desynchronization may account for the subjective experiences of ego dissolution and the "oceanic feeling" (Freud, 1927) that users often experience. During a psychedelic trip, there is also increased connectivity between parts of the brain that typically do not communicate, such as the visual cortex and the emotional processing centers (Carhart-Harris et al., 2012; Palhano-Fontes et al., 2015), likely causing the unusual sensations and perceptual distortions.

Of course, neurophysiological correlates, though important and interesting, are inherently reductionistic and not truly explanatory. For a deeper understanding of the psychedelic experience, we must turn to depth psychology.

## Jung and Psychedelic Drugs

Despite Jung's extensive writings about the spiritual practices of indigenous peoples, he did not discuss how commonly hallucinogenic drugs were used in other cultures to induce mystical states and religious experiences. Participants in the ancient Greek Eleusinian mysteries drank a concoction of fermented barley. The ergotamine fungus in fermented wheat or barley produces chemical precursors to LSD. Shamanistic cultures in northern Europe used psilocybin-containing mushrooms; the use of peyote-containing cactus or Ayhuasca for ritual purposes is common among the indigenous peoples of the Americas. Despite his deep and abiding interests in the spiritual experiences of non-Western peoples, Jung did not seem to acknowledge how frequently spiritual practices in those cultures involved drug use.

In a letter to Victor White, Jung (1975) expressed three concerns about the use of psychedelic drugs. First, he reminded us not to try to know too much of the collective unconscious. "I only know there is no point in getting to know more of the collective unconscious than one gets through dreams and intuitions. The more you know of it the greater and heavier become our moral burden. . . . Do you want to increase loneliness and misunderstanding? . . . You get enough of it" ( p. 173).

Jung was also concerned that psychedelic drugs would create a problem analogous to that faced by the sorcerer's apprentice, "who learned from his master how to call the ghosts

but did not know how to get rid of them again" (Jung, 1975, p.168). The trick is not to experience the collective unconscious but to know what to do with the experience.

Anticipating the modern superficial eclecticism of New Age ideas and spiritual tourism so common among modern seekers, he stated, "It is really the mistake of our age. We think it is enough to discover new things, but we don't realize that knowing more demands a corresponding development of our morality." He was concerned that psychedelics might be used out of "idle curiosity" (Jung, 1975, p. 212).

Jung did not discuss the potential value of psychedelic experiences when experienced in a ritual frame, as is common in indigenous peoples. In a letter to A. M. Hubbard discussing his experiences with Native Americans in the Southwest, he stated, "Mescaline is a shortcut and therefore yields as a result only a perhaps awe-inspiring aesthetic impression, which remains an isolated, unintegrated experience contributing very little to the development of the human personality. . . . The idea that mescaline could produce a transcendent experience is shocking" (Jung, 1975, p.223).

Jung also admitted that he knew relatively little about psychedelic drugs. In a letter to White, he wrote, "Is the LSD drug mescaline? It has indeed very curious effects . . . of which I know far too little" (Jung, 1975, p. 172). Yet prior to the legal ban of the use of LSD in 1966, psychedelic drugs had been used for therapeutic purposes with 40,000 patients, more than 1,000 articles had been published on the clinical uses of hallucinogens, and hospitals in England and Canada had specialized psychedelic treatment units.

The focus of Jung's work had been on accessing unconscious knowledge through dreaming and active imagination. As Jung described in his autobiographical works like *Memories, Dreams, Reflections* and *The Red Book* he had spontaneous mystical and visionary experiences. For someone like Jung, for whom the collective unconscious was accessible and readily lived, psychedelics were a dangerous luxury. Jung may have feared that psychedelics might make the journey to approach the inner world too easy. The journey, after all, is essential to the experience. Yet Jung (1975) suggested possible therapeutic uses of mescaline for those unable to access unconscious material: "There may be some poor impoverished creatures, perhaps, for whom mescaline would be a heaven-sent gift without a counterpoison" ( p. 174).

**Cultural Issues**

During Jung's lifetime, religion had a central role in European culture, though he recognized the modern era as a time of great religious upheaval and transition. Forty years ago the German theologian Kung (1979) identified the absence of religious belief as the neurosis of modern man and described modern Europe as the first "post-religious society" in human history. Religion continues to play a much weaker cultural role. In a 2010 survey of the 28 nations of the European Union, only 51% of individuals believed that there was a God (Special Eurobarometer, 2010). In our current materialistic culture, where spirituality is dogmatically marginalized, there may be more of such "poor impoverished creatures" than Jung might have imagined. For these individuals, hallucinogens could be a heaven-sent gift.

While the loss of religious faith has created, on the one hand, powerful spiritual yearnings, the dominant culture, on the other hand, has grown more and more secular. There has also been an explosive increase in technological connectedness and ready access

to factual knowledge through the Internet in ways that Jung could not have anticipated. The modern Western belief in the power of the ego, materialism, and technology is an expression of a kind of Promethean hero myth. It has all the persistence and persuasiveness of a cultural complex, a concept developed by Henderson (1984) and elaborated by Singer and Kimbles (2004). Cultural complexes describe the way the collective psyche expresses itself in group behavior as well as in the individual psyche (Singer & Kaplinsky, 2010; Singer & Kimbles, 2004). The door to the inner world that psychedelic drugs offer may be more important and valuable now than ever before to challenge the dominance that the conscious ego has acquired. This spiritual hunger may be the deeper reason for the renewed interest in research in psychedelic drugs.

Secular culture, though it has lost its spiritual roots, has retained some of its Calvinist biases. For some, including Jung, the use of psychedelic drugs seems a dangerously easy shortcut to knowledge that "should" require years of preparation to attain. It seems like "cheating" to take drugs to facilitate a religious experience. Beyond this cultural bias is a very real concern that easy access to deep psychological material will cheapen, trivialize, and demystify it. The ego will, in a subtle way, destroy what it fears and does not understand. Kalsched (2014) and others warn of how readily the ego can trivialize spiritual experiences and use a shallow search for superficial religious experiences defensively. Psychedelic drugs are then used "recreationally" and not for genuine efforts at personal growth. The research protocols described above attempt to mitigate this tendency with the use of guides and with careful therapeutic integration before and after the drug experience. The gods are not to be trifled with. Modern research protocols all utilize careful protocols, with extensive pre- and post-trip psychotherapy for preparation and integration.

**Is the Content of Psychedelic Experiences Meaningful?**

Hallucinations and delusions can develop in a variety of clinical contexts and are not always meaningful. A delirious, medically ill patient or an alcoholic in withdrawal may hallucinate, but their hallucinations are not meaningful. Part of the psychedelic experience is a deeper sense of meaning and connection. Many of us have heard stories of people who were convinced, while tripping, that they had discovered the meaning of life, which they excitedly wrote down, only to find later that the words were nonsense or a string of vulgarities.

Yet, for all those comical stories, there are well-known examples of creative thinkers who first discovered their gifts while tripping. Steve Jobs, Bill Gates, The Beatles, Andrew Weil, John Coltrane and Jack Nicholson all described life changing creative experiences while on LSD (Austin, 2019). The recent research on the efficay of psychedelic drugs in a variety of clinical conditions suggests that the mental states induced by psychedelic drugs are meaningful, rather than random firings of disordered neurons, because they result in significant therapeutic benefits.

**How Do Psychedelic Drugs Heal?**

Frecska et al. (2016), in a study of shamanic consciousness, described two modes of knowledge, the "perceptual-cognitive and the "non-local intuitive." She suggested that hallucinogens cause a frame shift and that alternative sources of information are opened through the non-local channel (p. 156). Stanislav Grof, one of the founders of transpersonal

psychology, captured the same concept more succinctly, saying that psychedelics "catalyze experiences from the depths of the psyche" (Olivetti, 2015).

In terms of neurophysiology, default mode network suppression seems to be key to the benefits of classical psychedelics. The DMN is active during the performance of tasks and remains active in self-talk and reverie. We can think of the DMN metaphorically as a neurophysiological correlate of the ego. In suppressing the DMN, psychedelic drugs seem to open the ego up to activities and influences from other parts of the brain. The depersonalization, derealization, and feelings of boundlessness and transcendental oneness are consistent with loss of ego boundaries.

Jung (1972) recognized the importance of this broadening of consciousness. He called it *abbaissement du niveau mental*, or "depotentiation of the conscious personality" ( p. 238). A number of conditions, like fever, starvation, religious fervor, and psychedelic drugs, can cause *abbaissement.* While *abbaissement* is risky and must be used properly, it can also lead to healing and self-discovery. In *Memories, Dreams,Reflections*, Jung (1963) described his personal confrontation with the unconscious and how central it was to his life's work. As the concept of *abbaissement* would suggest, psychedelic drugs are beneficial in a broad range of mental disorders, and their benefits appear to be general rather than specific. Carhart-Harris et al. (2012) suggested a model of "connectedness" as the common thread linking the benefits of psychedelic drugs in the range of disorders where they have demonstrated therapeutic efficacy ( p. 41). Subjects of psychedelic trials consistently report the feeling of connectedness, both to themselves and to others, as a deeply positive aspect of the psychedelic experience. Preliminary data suggest that connectedness statistically correlates positively with beneficial effects of psychedelic experiences. Psychedelics thus contrast with drugs like alcohol and cocaine, which cause ego inflation rather than ego suppression.

By altering perception and the typical brain pathways that establish the sense of personal identity, psychedelic drugs disrupt ego function. Overwhelmed by powerful imagery and an altered sense of personhood, the ego must "give up," as it were, and acknowledge its own powerlessness. This surrender allows for a receptivity to deeper emotions and thoughts that transcend the ego's limited view of the world. Archetypal and dissociated material must be faced and integrated; the ego must see the world and itself in a new way. Psychedelic drugs, properly used, can augment the kinds of insight one gains in psychotherapy (Sandison, 2001). Terminally ill patients, for instance, can find a new sense of meaning and purpose in a life that has been painfully abbreviated. The flood of unconscious archetypal material that emerges during a trip can reanimate the world, allow us to see the world as meaningful, alive, and full of spiritual energy in the way that our ancestors did.

## "Bad" Trips and Trauma

Hallucinogen use occasionally causes frightening hallucinatory experiences, intense anxiety, and dysphoric mood. These "bad trips" tend to worsen if the conscious mind tries to suppress the experience rather than "go with" it. In modern academic literature, these bad trips are reported as adverse effects, yet it seems that these bad trips can be the ones that cause the most important and meaningful insights. Interestingly, the depth psychologists who used psychedelics therapeutically in the 1960s would interrupt pleasant

but superficial trips by increasing the dose of the psychedelic drug to induce a more profound, albeit difficult, experience (Baker, 1970). Our conversations with experienced modern "trip guides" have confirmed this insight. Inadequate dosing can result in a pleasant, but superficial trip. The ego must lose control for real insight to be gained, and that can be a frightening experience from the point of view of the ego.

Some of the conditions for which psychedelic drugs appear to be of special benefit specifically involve trauma, such as PTSD and end-of-life care (which involves facing the universal trauma of death). Psychedelic drugs may be an effective way of accessing dissociated traumatic material. Kalsched (2014), who has integrated ego psychology and Jungian theory, described how the effects of trauma constellate into archetypal forms of a sacred child surrounded by demonic figures. Bad trips may involve contact with frightened and demonic figures, but these contacts may open the trauma survivor up to deeper awareness and integration of dissociated material. Detailed processing of trip content in the context of therapy based in depth psychology may help elucidate these issues.

## Case Vignettes Examined from a Jungian Perspective

Before psychedelics became illegal in the 1960s, they were extensively used by therapists in the practice of depth psychology (Sandison, 2001). Although all official clinical usage stopped, there has remained an underground network of trip guides, some of whom offer informal training and apprenticeship. Because of the professional risks involved, most guides are not licensed clinicians. Typically, they do the work as a calling. Many are highly skilled, insightful, and experienced.

Psychedelic experiences are best understood in reference to Jungian psychology. Images and archetypal figures, especially shadow figures and self-images, can appear and interact with the person. They become numinous and charged with meaning but in a different context than in dreams because, unlike the dreamer, the person on a trip remains conscious and to some degree in control. Powerful emotions occur as well, and sometimes people can access traumatic events in a way that they could not in ordinary consciousness. Below, the authors offer some clinical vignettes that illuminate Jungian aspects of the trip experience.

## A Couple's Trip, Without a Guide

A client and his partner, both in their fifties, decided to take an unguided trip together. It was the first psychedelic experience for both, and they decided to use mushrooms (psilocybin). Her experience was pleasant one, involving hallucinations of multicolored flowers and trees, but without any psychological insight or therapeutic benefits. Such trips appear to offer little more than a kind of psychological tourism.

Her partner, on the other hand, had a very powerful but difficult experience. Initially, he was extremely nauseous and threw up several times. While nausea can occur with mushrooms, it is very context dependent. Trauma is often stored in the body and expresses itself in somatic language. Psychedelics can reactivate those visceral responses. Subsequently, the client experienced psychotic feelings and attributed his nausea to his having ingested "demon blood." In his therapy before his trip, this image of demon blood was an important one and had occurred in a dream the patient had had when he suffered a heart attack in the context of emotional stress.

When the nausea began to resolve, the client began to have strong urges to "go the basement," though they were in a cabin with no basement. In *Memories, Dreams, Reflections* (1963) Jung describes a similar image of descending to the lowest levels of a house representing a descent to the deepest levels of the unconscious. Subsequent discussion of this image in integration sessions with his therapist suggested that beyond the obvious call to enter the unconscious more deeply, the image of going to the basement also represented personal trauma. The stairway in his trip was the stairway of his childhood home, where his psychotically depressed mother would sit for hours when she was decompensating. Besides being afraid, the client began to feel extremely sad and lonely.

An experienced guide likely would have welcomed the wish to go the basement. He would have invited the descent in a way that felt safe for the client and thus might have deepened the therapeutic aspects of the visionary experience. Instead, his trip partner, on her happy trip and unwilling to hold space for another's difficult experience during that time, kept telling him, "You don't need to go to the basement." He fought the urge for deeper descent; this kind of ego resistance to letting go tends to worsen a "bad" trip. He spent much of the next hours lying down with his eyes closed, intermittently seeing demonic figures in the darkness.

Although his trip was unpleasant, my client views it as highly beneficial, even now, several years later. It gave him new respect for the power of the unconscious. He now feels more able to confront the demonic archetypal forces within him and the trauma he was exposed to. He has come to face the sadness within himself instead of avoiding it. He has developed a deeper understanding of the shadow aspects of his own personality related to fears of abandonment by his mentally ill mother and feels that he has begun to heal from that childhood experience.

**Jellyfish**

Another client, age 30, described a successful guided trip. The client was dealing with issues of chronic depression and anxiety and was seeking a deeper understanding of those feelings. During her trip, she began to experience frightening images of being in the center of a tornado-like whirling cloud, with many sets of eyes watching her. Her guide, who was experienced and well trained, encouraged the woman to explore that image. Upon reflection during the psychedelic experience and the integration period following the trip, that image appeared to be related to internalized critical parental introjections as well as archetypal and cultural material (the patient was Middle Eastern in background).

Later in the trip, she began to see images of jellyfish floating around her. These images were very soothing and comforting, and upon exploration they seemed to represent a new acceptance of the current and flow of the ocean of the unconscious. With their round mandala-like shape, these jellyfish probably represent images of the Self. Soothed by these images, she felt she that could assent to the wishes and power of her deeper self without trying to resist it. After 6 months, this image remains powerful in her life, and she collects images of jellyfish and finds the images comforting.

**The Quest**

Another client described a trip taken with a guide during a trip to San Diego. Soon after ingesting LSD, the pair decided to bicycle from the hotel to Balboa Park. Their route took

them first through an area with a large homeless population, then the steep and hilly desert portion of the park. As the drug "kicked in," the trip began to assume a mythical quality. The hostile shouts of the homeless in the first part of the journey had a hellish quality, and the exhausting ride through the hot desert landscape felt like a spiritual purification, followed by the descent into the surreal but peaceful landscape of the gardens and museums of the more familiar areas of the park. Sitting in the park, the client was able to talk at length about a traumatic experience that she had never fully integrated. She developed a rough idea for a work of visual art that incorporated images of her trauma. She developed this idea into a successful painting.The mythical qualities of the patient's journey imbued her recollections of trauma with meaning and validation. She was able to realize in a new way the importance of the event in her life and integrate it into a successful work of art.

**Summary of Case Material**

These brief case vignettes illustrate several key concepts. One, the guide, by virtue of his role, assumes the role of spirit guide. The ego, because of the ingestion of hallucinogens, is more open to unconscious material. The "trip ego" is analogous to the dream ego. The guide gently and non-intrusively supports the fragile trip ego in its encounters with deep psychic material. The presence of a guide augments the mythical components of the psychedelic experience and places it in a framework analogous to the vision quests in other cultures.

The psychedelic trip can involve contact with unintegrated psychic material and images. These can be trauma related, like the stairway; archetypal, like the demon blood image; or healing, like the image of the jellyfish. The trip can also amplify and deepen ordinary experiences, allowing for their validation and integration, like our third client's journey. Post-trip integration sessions are important for the healthy integration of psychedelic experiences.

A well-planned and carefully guided psychedelic trip resembles active imagination, performed with a guide and in a context where the inner world has an amplified sense of reality. Not all clients can enter the imaginal world on their own to a sufficient degree to utilize active imagination. Hallucinogens, by destabilizing the DMN, give access to an inner world like that experienced in active imagination.

**Conclusion**

Psychedelic drugs, used properly, safely, and in a therapeutic context, might serve to facilitate therapeutic insight and growth. New clinical research in general psychiatry confirms the benefits of these drugs in a variety of clinical disorders, as well as in end-of-life care. The potential benefits of these agents appear to result from suppression of the DMN. From a depth psychology perspective, DMN suppression correlates with ego suppression and powerful feelings of connectedness. A depth psychology perspective helps illuminate the phenomenology and therapeutic benefits of the psychedelic experience. Further elucidation of trip experiences from a depth psychology perspective is warranted and may further elucidate the psychological mechanisms involved in psychedelic experiences.

## Contributors

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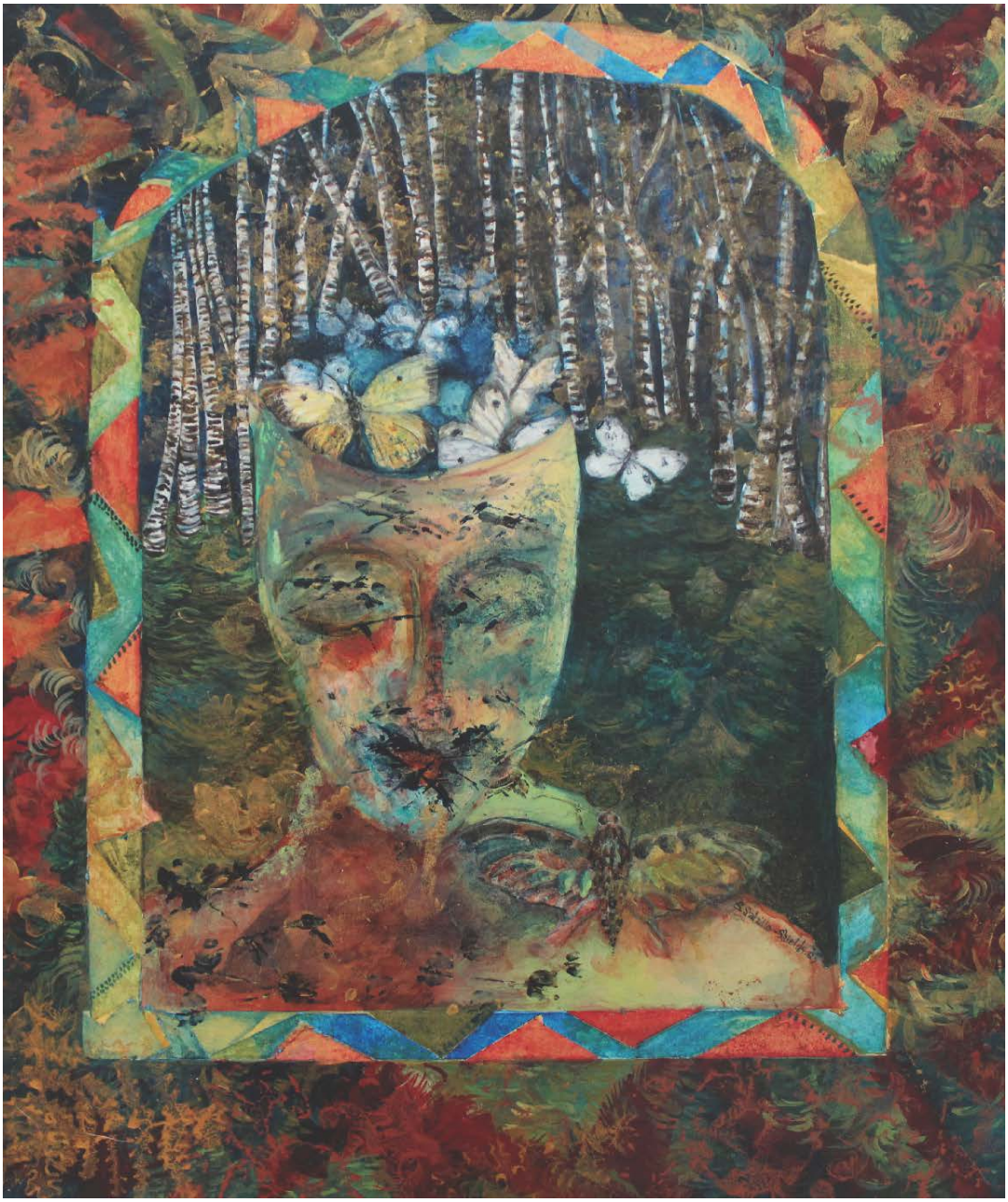

***Witness***
acrylic on clay board
16” x 20”
by Sandra Salzillo

# Re-membering Beauty: Rape Culture, Femicide, and the Shadow

Dena Watson-Krasts

*Abstract*: This paper reviews and summarizes the author's inquiry into rape culture and femicide using an arts-based approach and narrative autoethnography. It is based on the author's experience of losing a friend who was sexually assaulted and murdered in the fall of 2014. Using art, personal narrative, and community engagement, the author establishes a healing practice that not only helped her transform her grief into compassion but also raised her community's consciousness about this important topic. The author proposes that such integration of art, narrative, community engagement, and healing practice is capable of impacting individual and collective consciousness.

*Keywords*: Arts-based research, autoethnography, femicide, grief, Jung, rape culture

On Samhain or All Hallows Eve, 2014, my friend Kayla was violently raped and murdered. Rage and grief moved through me in waves, and I was lost for a time in hopeless despair. As I came out of the shock, I was in part, able to face the horror of Kayla's complicated death by using autoethnographic, arts-based inquiry to explore and expose contemporary rape culture. This approach enabled me to address explicitly my personal grief as well as raise critical collective questions. How do we bring awareness to cultural violence and the suffering it causes? How can we make space for collective grief and pain in order to heal these cultural patterns? I knew almost before asking that my personal answer was and always will be creativity, art, and beauty. I also became curious if such an approach could be valuable to others and support collective grieving and awareness? The answer is yes, and this essay tells the story by following the creation of five art pieces: one personal process painting, three portraits, and one interactive installation. It explores the extent to which art can transform the artist and the audience, connecting them through created work to enable the expression of shared human grief. I succeeded in activating a conversation between myself and others that supported my grieving process and helped others to discover their grief and anger about the personal and collective impact of rape culture.

## Rape Culture and Femicide

Feminist theory uses the term "rape culture" to describe the way our culture teaches and celebrates gender-based roles constructed on power over, or subjugation of, the feminine. The term designates a society that blames victims of sexual assault and normalizes male sexual violence (Harding, 2015, pp. 1–2). In the words of Lynn Phillips, Senior Lecturer at University of Massachusetts Amherst and author of *Flirting with Danger: Young women's reflections on Sexuality and Domination*, "rape culture is a culture in which dominant cultural ideologies, media images, social practices, and societal institutions support and condone sexual abuse by normalizing, trivializing and eroticizing male

violence against women and blaming victims for their own abuse" (Kacmarek & Geffre, 2013, para. 15). It specifically describes a culture that condones sexual assault due to cultural attitudes about gender and norms governing sexuality. In a "rape culture," cultural practices encourage, excuse, or otherwise tolerate sexual violence (Buchwald et al., 2005, p. xi; Harding, 2015, p. 2; Keller et al., 2018, p. 4). According to Rape, Abuse, & Incest National Network, or RAINN, every 73 seconds an American is sexually assaulted, and only 5 out of every 1,000 perpetrators will end up in prison (RAINN Statistics, 2020).

A recent survey of about 550 experts on women's issues by the Thomson Reuters Foundation rated the United States among the top ten most dangerous United Nations member countries for women, the only Western country to make the list at number ten (Goldsmith, 2018). The study took into account healthcare, access to economic resources, customary practices, sexual violence, non-sexual violence, and trafficking. The United States shared third place with Syria "for the risks women face in terms of sexual violence, including rape, sexual harassment, coercion into sex and lack of access to justice in rape cases" (para. 17). A direct result of this condition is "femicide," a term used internationally to denote the "intentional murder of women because they are women" (World Health Organization, 2012, box. 1). Acts of femicide include domestic violence murders, sexual assault resulting in murder, honor killings, or any other murder directed toward a victim because she is female (Alter, 2015, para. 10; Caputi & Russell, 1992, p. 17; World Health Organization, 2012, paras. 3–16). In a recent report by the Violence Policy Center (2019) entitled, When men murder women, it was found that men in single-victim/single-offender incidents murdered 1,948 women in the U.S. in 2017, not including the states of Florida and Alabama, a 19% increase since 2014 (pp. 2–3). In an article from *Time* magazine, entitled, Someone is Finally Starting to Count 'Femicides', Alter (2015) says, "so 'femicide' doesn't just refer to the killing of women—it can also refer to the entire system that condones those murders or fails to persecute those responsible. It's a similar concept to "rape culture," except it applies to murder " (para. 11). In this context, I am positing that femicide is a direct result of rape culture and that both rape culture and femicide are deeply hidden unconscious norms, or what analytical psychologists call collective cultural shadows.

## The Concept of Shadow

Jungian analyst Sharp (1991) defines shadow as the "hidden or unconscious aspects of oneself, both good and bad, which the ego has either repressed or never recognized" (p. 123). In other words, shadow is the term used to represent all of the aspects of one's psyche that the ego rejects because they are inconsistent with one's self-image. Instead, such unconscious characteristics, impulses or qualities are projected onto others (Abrams & Zweig, 1991, p. xviii; Jung, 1968, p. 8–9; Johnson, 1991, p. ix–x; Sharp & Jung, 1991, p. 123; Whitmont, 1991, p. 12).

Just as individuals have a self-image that comprises acceptable characteristics, so do groups. The collective circles we are a part of expand outward and overlap in a myriad of ways such as to family, extended family, communities, cities, states, and countries (Bly, 1991, pp. 11–12). Such groups maintain their identity in part by projecting their shadow onto others. Jungian scholar Whitmont (1991) speaks of the shadow as so dark and hidden that the projection of collective shadow becomes "the Enemy, the personification of evil"

(p. 15). This concept is evident in how repeatedly a collective cultural shadow like sexual violence is projected onto the inherently "evil" individual perpetrator, or the victim herself.

A good example of rape culture is the social context that enabled disgraced Hollywood producer Harvey Weinstein to get away with his heinous crimes against women until too recently. Finally, in the last three years, Weinstein has been accused by over 80 women of various incidents of sexual harassment, assault, and rape that occurred over at least 30 years of his distinguished career in the movie business, and in March 2020, Weinstein was sentenced to 23 years in prison for his crimes. The acknowledgement by individuals in the industry that they were aware of these incidents but looked the other way or chose not to report them for fear of retribution or shame illustrates how the collective shadow can silence an entire group.

**The Role of the Contemporary Artist**

Shaw (2011) speaks of contemporary artists' in modern society as "voyagers into the underworld —that by the nature of their vocation artists are predisposed to pushing the boundaries and following strange, associative trails to the unconscious " (p. 25). He suggests, though, that frequently artists themselves do not see this aspect of their work. Lacking awareness, contemporary artists may view the work as a commodity rather than an exploration of the unconscious. Jung (1966a) wrote,

> It makes no difference whether the artist knows that his work is generated, grows and matures within him, or whether he imagines that it is his own invention. In reality it grows out of him as a child its mother. The creative process has a feminine quality, and the creative work arises from unconscious depths—we might truly say from the realm of the Mothers. (p. 102)

With his extensive writings on the creative process, Jung (1966b) clearly supported the concept that artists are mediators between the collective unconscious and consciousness. Similar to Shaw, he wrote that "the artist is the unwitting mouthpiece of the psychic secrets of his time, and is often as unconscious as a sleep-walker" (p. 122). Jung (1970) also said "all art intuitively apprehends coming changes in the collective unconscious" (pp. 84–85). In these quotations he is saying that artists serve as guides to the unconscious, whether they know it or not. Since creative work arises from the deep unconscious, the work of individual artists as well as the art produced by a culture will reflect the shadow.

In his personal journey reflected in *The Red Book,* Jung illustrated how creative inquiry offers a unique opportunity to entice unconscious material into consciousness (McNiff, 2011, p. 394). To Jung and many analytical psychologists, creativity is an autonomous process (van den Berk, 2012, p. 30). In other words, the creative instinct has its own agenda.

> Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. (Jung, 1933, p. 169)

Jung's (1973) thoughts on the art making process are evident in his 1934 correspondence with Hermann Hesse, in which he speaks of it as "a primary instinct (the artistic instinct) gripping the whole personality to such an extent that all other instincts are in abeyance,

thus giving rise to the work of divine perfection" (p. 173). van den Berk (2012) said in response to Jung's exploration of *participation mystique* that "the artist is rooted into the collective unconscious of humanity, thus reaching beyond his personal unconscious" and goes on to say "the artist knows how to awaken us from harmful projections" (p.43). Thus, artists can influence and expand conscious awareness in the collective by their inclination to dive into the depths of the underworld to retrieve unconscious material. Bringing awareness to the shadow of rape culture is precisely what I have been called to do in my visionary project—painting murdered women.

**The Arts and Social Change**

The arts have been used as a catalyst for social change throughout history (Estrella, 2011, p. 25; Reed, 2019, loc. 84, 89). Indeed, one can reference many historical periods when public art projects were paired with waves of activism and social change. Some prime examples are the protest and freedom songs of the civil rights movement, the poetry of the women's movement, the use of graphic arts by ACT UP (AIDS Coalition to Unleash Power) in the AIDS activism movement, and the revolutionary murals of the Chicano/a movement (Reed, 2019). These creative acts were responsible for generating the awareness needed to prompt tangible historical shifts in our culture by exposing collective shadows. In 2011–2012, Occupy Wall Street modernized the art of protest by using new creative technology such as augmented-reality art and giant digital projection to bring awareness to growing income inequality in the United States and around the world (Reed, 2019, loc. 289).

Two well-known memorial projects that have also our shifted cultural story in very directive and public ways are The Vietnam Veterans Memorial Wall (1982) and the AIDS quilt project (1987). The Vietnam conflict and AIDS pandemic hold shadowy cultural aspects in that they illuminate the conflict and social division around the legitimacy of the Vietnam war and the ongoing cultural conversation about homosexuality, respectively (Sturken, 1997, p. 217). These projects hold space for personal and collective healing, as well as stimulating multi-level cultural and historical discourse on a grand scale by creating public space for grieving (Estrella, 2011, p. 42; Langsam, 2016, para. 1; Sturken, 1997, p. 216). By addressing issues that are culturally uncomfortable and often triggering, these two expanded examples clearly illustrate how powerful community art can be when charged with collective-shadow material. They provoke response because they illuminate pieces of our culture that make us uncomfortable or ashamed—pieces that we, as a collective, might prefer to keep hidden.

In the past 25 years, the AIDS Memorial Quilt (Appendix A) has grown from a grassroots art project to a full-blown national treasure (AIDS Quilt, 1987). Throughout its evolution, the quilt became a powerful tool for social change and awareness by creating a tangible representation and marker of AIDS victims. It personalized the political and invited creative ritual in the making of the individual squares for loved ones left grieving. It created much-needed revenue that funded education and outreach. The AIDS Quilt project shifted fear and created empathy both individually and collectively by honoring those we lost in the pandemic through personal narrative, and it continues to do so. It is a beautiful illustration of how community art can transform grief into healing by bringing collective shadow into consciousness.

Even if we do not view these memorials in person, they affect us by shifting the cultural narrative. The collective energy of shadow-charged projects attracts media attention and can shift collective awareness through various avenues of exposure. All of the above examples have done just that, affecting so many individuals that they create, at least in part, a platform for inclusive conversation about difficult topics that shifted the shadowed cultural narrative.

## Autoethnography and Arts-based Research

Autoethnography in its simplest definition "is a form of self-narrative that places the self within a social context" (Reed-Danahay, 1997, p. 9). Spry (2001) expanded this definition by adding that it is "a self narrative that critiques the situatedness of self and others in a social context (p. 710; Denzin, 2014, p. 19). Engaging with the inquiry from the perspective of the self, autoethnography accesses collective patterns through personal narratives and invites awareness through empathic connection to the story (Adams et al., 2013, p. 669; Denzin, 2014, p. 36). It is well suited for my purpose since it supports freedom to combine personal narratives and arts-based research methods with reflections on the collective cultural patterns about which my project critically speaks. Behind the storytelling and weaving in an autoethnographic text is the desire to compel an emotional response from the audience by embracing "vulnerability with a purpose" (Adams et al., 2015, p. 2; Denzin, 2014, p. 20).

There are many scholars, such as McNiff (2011) and Leavy (2015), who have made great progress in legitimizing the importance of arts-based methods of inquiry. With an arts-based research approach, the artist-researcher employs fine-art practices as a means to produce art as data (Leavy, 227; McNiff, p. 385). By gaining tacit knowledge through symbolic expression (art-making), the artist-researcher experiences the inquiry in new ways (Jongeward, 2009, p. 241). Arts-based methods connect us to our inner process in unique and potent ways that speak to the questions we are holding (Jonegward, 2009, p. 250; Jung, 2009; McNiff, 2011, p. 387). Accordingly, it seems appropriate that modern scholars of depth psychology are exploring, expanding, and therefore authenticating the use of these alternative but powerful approaches to research.

Nowhere is this authentication more evident than in Jung's (2009) *Liber Novus*, also known as *The Red Book*. Artist-researcher, McNiff (2011) even references *The Red Book* as an example of "a timely instance of historical support for arts-based research" (p. 394). Although published many years after his death, *The Red Book* follows Jung's private journey into his own psyche through artistic inquiry that includes painting, poetry, dream work, and active imagination. This record of Jung's personal journey gives us a glimpse into how he discovered and developed many of his renowned theories through a variety of depth practices that include what could be defined as arts-based research.

## The Creation of Five Art Pieces

This section follows the creation of five art pieces: one personal process painting (*Silenced*, 2015, Appendix B); three portraits (*Kayla's Grace*, 2015, Appendix C; *Danna's Light*, 2016, Appendix D; *Rosie's Ascent*, 2017, Appendix E), and one interactive installation. I began the personal process of painting *Silenced* (2015) many years ago, and it evolved throughout the creation of the other four works. Painting it helped me engage with my own

grief, and through this raw expression, connected me to my anger and voice around femicide and rape culture. *Silenced* provided me with a canvas to work out my personal pain while simultaneously working on Kayla's portrait, *Kayla's Grace* (2015).

During the time I was working on *Silenced* (2015) and *Kayla's Grace* (2015), I received an invitation to show Kayla's portrait and to create an interactive art installation honoring her. The fundraising event supported the Surviving & Thriving Center (now called Healing Courage), which is an organization that provides healing support for survivors of intimate violence (regardless of gender) and their allies. This annual San Francisco event is a celebration of survivors. Every year, however, there is an installation to honor those who died.

The installation included two immersive experiences. Participants physically moved through an array of 175 belly dancing hip scarves hanging from above (Appendix F). They were all black, with the exception of four colored scarves that had belonged to Kayla. Her presence radiated through them, by evoking the physical sensations and sounds of the Middle Eastern dancing that she had loved. After passing though the scarves, participants were invited to write a message on a tag and attach it to a meditation bell as a symbolic representation of voice. These were then placed around the venue to be rung by whoever came upon them. Each time a bell rang, the sound echoed out into the space, symbolizing the voice of survivors and sending a message of love to those who did not survive (Appendix G).

Although the installation was inspired by Kayla, who was an exquisite Middle Eastern Dancer, it was dedicated to all those who did not survive—a point I made during the introductory address (which also appeared in the printed program). The event was transformative for me, too. Afterwards, I was able to step outside of my personal grief and into the project in a more expansive way, and began painting the portraits of Danna (*Danna's Light*, 2016) and then Rosie (*Rosie's Ascent*, 2017).

*Silenced* (2015) depicts a silenced crone, the symbol that came to me at the beginning of my conscious exploration of the Artemis archetype just weeks before Kayla's murder. Both the crone and Artemis are archetypal energies that I held as I sought my own voice through the rage and grief that overtook me in the wake of such a complicated loss. The complexity of feeling rage and grief both personally and collectively at the same time was overwhelming. Painting provided a perfect container for processing these multilayered emotions, in that I could work in phases and titrate the discharge both somatically and psychologically.

In its first phase, *Silenced* (2015) was all black, white, gray, and touches of blue with layers and layers of linear, boxed-in patterns. It was very contained and restricted but held tremendous depth visually. After completing the first phase, I tossed the canvas aside where it collected dust in my studio. At some point during the following year, I began to add the image of the hawk but could not bring myself to solidify it any more than the ghostly outline. I believe that the hawk symbolizes my movement away from repressed anger and towards finding my voice. I understand now that my anger was bound, which the visually constrained design symbolized. The physical act of painting felt tight and forced, like the ways in which I was restricting my anger, a less acceptable emotion that forms part of my shadow. The hawk represents freedom from that repression and the emergence of my sight and voice. I could feel a sense of freedom as I painted the hawk, though I was unable go

beyond the ghostlike image to embrace this freedom fully. It remained unfinished on the wall off to the side as I started work on Kayla's portrait.

While working her portrait one afternoon, I found myself filled with anger. I was pulled towards the *Silenced* painting again, this time holding a brush full of paint. In a painful, grief-stricken frenzy, I began to carve a crone's face in the bottom right-hand corner of the canvas. She emerged with intense cavernous eyes and lips that were both festering and calloused, as if they had been this way for some time. Sewing up her lips was uncomfortable but necessary. Somehow in that moment I began to understand that it was I who had stitched them closed in the first place. As I painted, anger flowed in a way I had never before allowed. With it came the freedom to move into empathy and compassion. Only then was I able to return to working on Kayla's portrait, this time with a more grounded hand and deeper love.

*Silenced* (2015) is not complete. It holds a visual unfolding of my personal story and for me symbolizes the image of the silenced feminine shadow I continue to work with. During its creation, I came to suspect that my anger was not just my own but also signified the collective energy necessary to address the horrors of rape culture. From a systems perspective, frustration and anger are recognized as expressions of problem-solving energy that can be discharged inwardly as depression or outwardly as outrage (Agazarian, 1997, pp. 207–209). Knowing this perspective helped me to see how my own art-making process both supported me in my personal grieving and also contributed to working on rape culture and femicide at a societal level.

Painting *Kayla's Grace* (2015) was difficult, painful, and at the same time exquisitely beautiful. Before beginning a painting, I always create a vision board, a collection of images that is my way of connecting to and being present with the subject of my work. The board often shifts throughout the process as new items come in and others retreat. Seeing images of Kayla and the things she had loved on the vision board brought waves of grief, as well as exquisite feelings of vulnerability, connection, and gratitude. As I painted, I felt her fear, the horrific violence, and the perpetrator's malice, as well as his fear, isolation, and suffering—all the ways in which the culture had abandoned him. I experienced all of these complex feelings while at the same time feeling my own rage at him for hurting my friend, which was confusing but real in all its complexity. I believe that making space for my personal grief during the creative process allowed me to feel something more than the personal; I felt the deep collective emotions that are hidden in the shadow of rape culture.

The installation and bell ritual were designed so that the participants engaged multiple senses and made the experience physically interactive. Through inclusion and creativity they became a dynamic part of the experience in a myriad of ways. It was meant to break the silence symbolically, and it did. The hip scarves danced and chimed as people moved through them. The bell ritual invited participants to write personal messages, tie them to a bell, and ring that bell and any others they chose to ring, again and again. The chime of the hip scarves and the sound of the bells echoed all night through the venue, mixing with tears and laughter. At one point I closed my eyes and just listened. It was exquisitely beautiful.

I witnessed grieving and healing through interpersonal connection and storytelling throughout the evening of the San Francisco fundraiser. Participants were breaking the silence, listening, and being heard. There were tears but also laughter. I think that we sometimes forget that honest grieving empowers us, creating space for healing and even

joy. I see this joy in the image of Shelley and Stephanie, the founders of Surviving & Thriving, as they emerged from the installation (Appendix H). The event helped me make several deep connections to others working to expose the shadow of rape culture and femicide.

Shortly after that night, I began my next portrait of a woman named Danna. I named this second portrait *Danna's Light* (2016) because of her vibrant energy and golden light. Danna was abducted, raped, and murdered over thirty years ago at age sixteen, but she has never been forgotten. I spent time with her sister, listening to stories and feeling into her short but dynamic life. She was an artistically inclined, beautiful high school sophomore. She had big plans for a creative life in art and modeling. The process of painting her was filled with beauty and aliveness, and it opened my senses in unexpected ways. It has been an honor to get to know her and her family through this creative process.

*Danna's Light* (2016) was completed just days before I was to present my work at the culminating event for my graduate program in May of 2016. I was blessed to be able to show all three of these paintings along with a refined version of Kayla's installation, which I have since titled, *Kayla's Dance*, together for the first time. The impact was powerful, and I witnessed profound responses to the work. The experience re-ignited my commitment to following my path as a transformational artist and in particular telling the stories of those murdered in an act of sexual violence. Through my art and the stories I aim to bring awareness to the devastating consequences of rape culture.

*Rosie's Ascent* (2017) is the third completed painting in this series. Rosie was brutally beaten, raped, and murdered in my little rural town in California in 1985. She was only fifteen. Rosie's friends and family recently installed a park bench and planted a tree in our local park in her memory, which is where I learned of her tragic story. Listening to the dedication, then painting Rosie's portrait, provided a beautiful, gentle, and healing experience. Currently, I am working on a fourth portrait of a young girl named Jessie.

**Reflection and Implications**

Through this process, Kayla has become my mentor and guide. She fortifies my voice as I traverse the cultural shadow that denies and bullies anyone who speaks outwardly about rape culture. When I ask myself what my silence cost me, my answer is always "Kayla." In my mind, complacency equals complicity. I refuse to be silent anymore. Healing can only come with consciousness and deep listening, which compels speaking our stories clearly and without shame. And when I say healing, I mean healing for all, not just victims but the perpetrators, loved ones, and entire communities. My work invites all into the conversation to promote a discourse about rape culture that reflects all of its shadowy complexity. Through this research, I have learned that cultural healing requires deep empathic consciousness as well as willingness to be vulnerable, make mistakes, and be misunderstood. Working with shadow material generates humility and authenticity, which in turn allows transformative creativity to flourish. Art created in authentic vulnerability ignites an empathic charge that taps into the collective unconscious.

Violence against women plagues our modern world as collective shadow. Since collective shadow, like personal shadow, is difficult to address, we often project it outwards or deny it outright, regardless of whether we are in the perpetrator, victim, or bystander roles. For instance, survivors of sexual assault often feel the collectively acceptable

narrative of guilt and shame for their abuse and even project that onto other survivors. Projection effectively removes the responsibility from our collective culture that in reality has an unfathomable tolerance of violence against women. Donald Trump, who verbally admitted to sexual assault yet still managed to become president, illustrates this collective tolerance vividly.

This project explores the beauty and aliveness that is lost when we allow the collective shadow of rape culture to stigmatize victims through silence and shaming. At the very least, those who are murdered in an act of violence are remembered primarily as victims. They are often blamed and shamed for their own deaths. In contrast, my art approaches the personal and cultural numbness that arises when one addresses sexual violence in a way that brings discourse and healing instead of shutdown and denial. It creates space for grief to be felt both personally and collectively, which in turn has the potential to shift the problematic social narrative of rape culture.

According to Prechtel (2015), violence endures, in large part because of our inability to grieve, and true beauty is created through the expressions of our grief (p. 50, 59, 85). Throughout my research, I have seen how art pieces that are created in response to or as an expression of grief can evoke a transformative, healing experience in all who encounter them. I have experienced personal healing and observed the powerful emotional response to my work in others. For example, upon experiencing the installation and viewing Kayla's portrait, renowned sex crimes researcher and survivor Alissa R. Ackerman, Ph.D. wrote,

> I was left speechless. Both [pieces] moved me to silence, for it was the first time ever I felt immediately connected to a person I did not know. It was the first time I felt completely seen and understood. Both the installation and the portrait spoke to me in such profound ways. It was as if they were created specifically so I had the privilege to interact with them (personal communication, April 8, 2016).

Ackerman's response is not unique. Every time I have shared these pieces publically, I notice that it opens a space to feel in both the body and the mind. I wonder if this response is partly due to how I re-member beauty in my creative process. I weave the shadow aspects of rape culture and femicide into my works in ways that illuminate the painful loss of loveliness and help others witness that loss. If people are willing to engage with the art, it opens them to feeling something that is uniquely theirs to feel.

Jung (1933) states that "a great work of art is like a dream; for all its apparent obviousness it does not explain itself and is never unequivocal. A dream never says: 'You ought,' or 'This is the truth'" (p. 175). What it does do is bring the liminal into conscious grasp, or the shadow into the light, creating aliveness and healing through potent beauty and meaning. My drive to experience, create, and publically display art is not only about sharing my personal journey of grief and anger but also about creating space and time for others to explore their own. Each work of art is like a dream, soliciting individuals to begin acknowledging and processing their unique relationship to rape culture. It is through the expression of the personal experience that others are able to connect to the art, to each other, and to our collective grief.

Prechtel (2015) wrote that we must fill the empty place left by what or whom we have lost with our truest creations.

> Grief expressed out loud, whether in or out of character, unchoreographed and honest, for someone we have lost, or a country or home we have lost, is in itself the greatest praise we could ever give them. Grief is praise, because it is the natural way love honors what it misses. (p. 31)

I create art to honor those who have been murdered in acts of sexual assault. They deserve to be grieved and remembered as the beauty that they were, not just the violence that was done to them. When we can grieve openly, grief transforms into beauty instead of remaining in the shadow. This is the heart of my work: bringing to light the collective shadow of rape culture and femicide, one individual at a time.

## Contributor

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## Appendix A

*AIDS Memorial Quilt*, National Mall in Washington DC (1996)

**Appendix B**

Silenced (2015)

## Appendix C

Kayla's Grace (2015)

**Appendix D**

Danna's Light (2016)

## Appendix E

Rosie's Ascent (2017)

## Appendix F

*Installation*, Surviving & Thriving Event, San Francisco (2015)

## Appendix G

*Installation Bells,* Surviving & Thriving Event, San Francisco (2015)

## Appendix H

*Installation,* Shelley and Stephanie, Surviving & Thriving Event, San Francisco (2015)

I create art to honor those who have been murdered in acts of sexual assault. They deserve to be grieved and remembered as the beauty that they were, not just the violence that was done to them. …Through this process, Kayla has become my mentor and guide. She fortifies my voice as I traverse the cultural shadow that denies and bullies anyone who speaks outwardly about rape culture. When I ask myself what my silence cost me, my answer is always "Kayla."

—Dena Watson-Krasts

***Unfurling***
Oil on Canvas
24" x 36"
by Heather Taylor-Zimmerman

## By a Hot Spring

Lisa A. Pounders

it is not being
naked or clothed.
It is the undressing,
that in between where
one is most vulnerable
—the awkwardness of
handling clothes wrangling
them from limbs that want
either release or
protection.

Right now the water
is so green, a viridian jewel
sweating like a heart.

But there is something
about playing in the liminal,
becoming patient in the interval
of balance shifting, releasing
weight to the discomfort
of a moment—approaching
a tipping point where
flow and unbalance
coexist, catching
your fall.

# BOOK REVIEWS

**Fike, Matthew A. *Four Novels in Jung's 1925 Seminar: Literary Discussion and Analytical Psychology*. Routlege, 2020. 120. ISBN-13: 978-0367420659**

Reviewed by D. J. Moores, Ph.D.

Jung's ideas on the anima speak to the critical importance of the contra-sexual archetype in the individuation process. As both personal complex and archetype, the anima poses a significant challenge to the individual in a confrontation with the unconscious. According to Jungian theory, the resolution of the problems that erupt in experiencing the shadow is only possible through an honest identification of contra-sexual energies and their successful integration. Matthew Fike's latest book, *Four Novels in Jung's 1925 Seminar: Literary Discussion and Analytical Psychology*, focused as it is on the anima, is thus of central importance to analytical psychology and to Jungian literary criticism. In his erudite discussion of the problems associated with analysis of the contra-sexual archetype in works of fiction, particularly (but not limited to) the four novels Jung chose in his 1925 seminar, Fike shows how professors of literature can enrich the already-rich, multidisciplinary study of Jungian psychology. His wide-ranging analyses of Henry Rider Haggard's *She*, Pierre Benoit's *L'Atlantide*, Gustav Meyrink's *The Green Face*, and Marie Hay's *The Evil Vineyard* represent original ways of reading in literary study and also important new insights in post-Jungian theory. Although Fike builds upon some of the ideas that originated in the 1925 seminar, he does so with courage and originality that call some of Jung's concepts into question. *Four Novels* is an insightful monograph that demonstrates the relevance of Jungian thought in a post-Jungian age.

One of the ways in which Fike challenges Jung, for instance, is in his discussion of a central topic explored in the 1925 seminar: the visionary versus the psychological mode of literary creation. In the visionary mode, the writer is a conduit through which archetypal forces flow and is inspired, however unwittingly, by the constellation of collective psychic energies. In the psychological mode, by contrast, the author creates a narrative out of personal psychological energies. The difference between the two modes, then, is whether the psychodynamics proceed from the collective or the personal psychic stratum. A visionary writer creates under the influence of one or more constellated archetypes, whereas the psychological author does not. In binary logic Jung saw these two modes in terms of his character types, labelling the visionary mode "extraverted" (because it represents the collective layer of the psyche) and the psychological mode "introverted" (because it represents the personal layer). Fike challenges this notion, calling it "bipolar thinking" and a "false dichotomy" (2). In his analysis of Haggard's *She*, he takes it a step further, claiming that the "non-psychological novel, one that reflects the author's subjectivity to zero degree," represents an impossibility that does not exist (21). Just as all visionary narratives also reflect the author's personal psychology to some extent, so are all personal psychological narratives informed by archetypal energies. The two are inseparably and complexly interwoven. In each of the four novels he analyzes, Fike demonstrates this commingling of the personal and the archetypal in a sophisticated analysis that builds on and ameliorates Jung's ideas.

*Four Novels* has other virtues. Throughout each of its seven chapters, Fike displays immense learning and familiarity with other literary texts. In making meaningful

connections to the Shelleys, Swift, Byron, Spenser, Marcus Aurelius, Shakespeare, the Bible, Augustine, Milton, and many others, he lives up to the expectation that a professor of literature should be familiar with a vast array of texts. In his chapter on Benoit's *L'Atlantide*, he admirably shows a philologist's engagement with the novel's original French, and throughout the entire monograph he uses and/or challenges the work of several literary critics. His discussion of Marie Hay's *The Evil Vineyard* is highly original in that there is little extant criticism on the novel. Building on the work of another Jungian, Barbara Hannah, Fike not only generically reclassifies Hay's narrative as a ghost story but shows how Jung missed some of its aesthetic depths in his dismissal of it as being only "passably good." In a post-Jungian spirit, Fike draws upon the work of feminist and postcolonial theorists in his challenge to some of Jung's essentialist ideas on gender and nonwestern peoples. As he points out in his discussion of Haggard's *She*, Jung's assessment of the text as an exemplar of the visionary mode completely overlooks that it also reflects "Victorian males' anxiety about new opportunities to advance that were becoming available to Victorian women" (25). In the same challenge to Jung's visionary mode, Fike uses Said's orientalist concept when noting the many negative associations in the novel with the word *yellow*, "which reflects the Victorian fear of yellow hordes overtaking the West" (33). *Four Novels* is rich in critical insight and profoundly engaged not only with the primary and secondary texts but also the *Collected Works of C. G. Jung* and contemporary theoretical perspectives. Fike is a first-rate scholar.

Like all critical studies, however, *Four Novels* is not without a couple of rough spots. Chapter three, for instance, is only four pages long and pleads for further development. It should have been substantially developed or cut. Also, there is no overall conclusion summing up the various arguments, connecting back to the contra-sexual archetype and answering the difficult question: What is this study's relevance? Such a fine monograph warrants better closure, one in which Fike ties up all loose ends and makes it clear how he has enriched Jungian ideas. But what study is flawless? And, moreover, it is possible he had not-so-obvious but justifiable motivations for these features.

For all this, *Four Novels* is an exceedingly worthy study of Jungian ideas on the contra-sexual archetype as they appear in fictional narratives. It represents a fine addition to the field of literary discourse, but even more impressive is its interdisciplinarity. As we progress through the twenty first century, the lines of distinction that previously demarcated fiercely defended, disciplinary boundaries are blurring, as scholars realize the value of disobeying "no trespassing" signs and venturing into previously restricted terrains. Matthew Fike, in his latest book (his fifth), is one such daring individual. *Four Novels in Jung's 1925 Seminar: Literary Discussion and Analytical Psychology* is an important juncture where literature, psychology, and critical theory productively intersect.

*D. J. Moores is a Professor of Literature at National University in San Diego, California.*

**Oropeza, Clara. *Anaïs Nin: A Myth of Her Own*. Routledge, 2019. xv + 114. ISBN-13: 978-1-138-05739-5.**

Reviewed by Charlotte Estrade, Ph.D.

Clara Oropeza's *Anaïs Nin: A Myth of Her Own* is a 114-page scholarly work on the neglected yet key modernist literary figure Anaïs Nin. The book's aim is to re-vision Nin's work as a diarist and writer of fiction within the modernist canon. Drawing on a broad spectrum of recent scholarship (feminist, modernist and myth studies, psychology), the book will appeal to many readers. It is dense yet always pleasant to read; the argument is clear and to the point. The six chapters that compose the book are preceded by a short preface that situates Nin in her cultural context and states the issues at stake in her writing, ie. "giv[ing] voice to the plurality of truths" (xii), carrying out self-investigation through myth to embrace both the personal and the collective, and challenging sexism.

Chapter 1 is sixteen pages long and offers a dense section detailing the critical background for Oropeza's work. The chapter convincingly takes the reader through a historiography of critical discourse on autobiography. The term itself is soon replaced by the more open term "self-life writing," which enables the author to show that academic criticism on autobiography has long been "a history of valuing the humanist idea of the unique individual moving to locate a unified self." (7) By bringing many feminist critics and specialists of the diary into the discussion (Domna C. Stanton, Shari Benstock, Sidonie Smith and Julia Watson, and Elizabeth Podnieks, among others), Oropeza reminds us how, paradoxically, although women can claim to be among the first diarists, they have been set aside and never given credit for such a subversive and flexible genre, which also questions the boundaries between private and public, between self and self-image, and between discourse and the gaps or "fissures" it leaves. In this space, diaries—and Nin's diaries in particular—can create and experiment with fictional versions of subjectivity as well as its mythic possibilities. Oropeza's stimulating and engaging first chapter raises key questions about self-life writing (generic boundaries, the discrepancy between part and whole, etc.).

Chapter 2 positions the work of Nin within the broader context of literary modernism, reminding us of recent critical readings that call for a geographically broader definition of modernism, which takes into account previously neglected voices, such as those of women, whose writings on war, for example, have long been deemed "unauthorized" or invalid. Oropeza situates Nin's mythopoesis in the wake of T. S. Eliot's definition of a "mythic method," on which Nin draws in order to distance herself from the ideologically charged notions of "order" and "control" put forward by Eliot. Nin's mythopoesis is more akin to Virgian Woolf's, as Oropeza's choice of title for the book suggests. Also influenced by French Surrealism, Nin—a contemporary of C. G. Jung's and a close reader of Otto Rank—articulates a "personal myth" that aims to construct a sense of self while accommodating for the plurality of selves, at the same time making "a connection between the personal and the collective through mythic tropes in art" (20). Nin thus uses the privileged image of the womb, which Oropeza links with the early myth of the earth goddess, as the origin of the creative process in Nin. This device, in turn, enables Nin to link feminine writing and bodily experience.

Chapter 3 links Nin's wish to record "all facets of self" (Oropeza 36) to the problem of truth, which many critics have taken as a central issue when reading Nin. More interestingly, however, Clara Oropeza links the "polyvocal qualities" (37) of Nin's work and her mythopoesis to the crossing and questioning of generic boundaries that the diary form enables. In this respect, if Nin is a trickster/trickstar figure, Oropeza argues, then her corpus (both diaries and fiction) is seen as playing with shapes, genders, cultural frontiers, as well as challenging monocultural and patriarchal models.

Oropeza then reads Nin's work of the 1920s and 1930s through the lens of psychology and its relation to art. Indeed, in this period of her career, the motifs of incest and homoerotic love were predominant in Nin's writings. Again, the consideration of both fiction and diary allows for stimulating analyses where Oropeza links Nin's writings on sexuality to her construction of identity as a fragmented self, consciously placed with in the broader modernist enterprise. Sexuality in Nin's *Incest: From a Journal of Love* is set against the backdrop of Freud's theories on libido and incest, also discussed by Jung and Rank, whose relationship with Nin is evoked in parallel with her creative work. In the middle of chapter 4, Oropeza situates Nin's works (expurgated and unexpurgated diaries) in the history of their publication and reception, as well as historiography, to make clear how Nin's archetypal quest actually "navigated male ideologies at the time, creating a feminine identity independent of men" (67). Oropeza analyzes incest in Nin from several points of view: as traumatic childhood experience, as literary metaphor—something Nin shared with Antonin Artaud and as an element of the "sensationalizing" (77) that came with the reception and editing of Nin's works, for which Oropeza brings insightful analysis drawn from her archival research on Nin's original diaries in the UCLA Archives.

Analysis of incest in Nin's work is expanded in chapter 5, which establishes a dialogue between *Incest* and *Winter of Artifice*, in order to show that art and the creative process in Nin enabled her not just to overcome a personal period of turmoil and to "create a narrative" (78) to know her own inner life but also to reach for the permanent, symbolic and mythic element in art. Throughout the book, Oropeza shows how mythic motifs are used (sometimes taken up and rewritten from various mythological backgrounds), yet this is done all the more closely in the final chapter (90–102) which focuses on Nin's *Seduction of the Minotaur* and her feminist rewriting of this myth.

Following this "ecology of the feminine self" (103), which ties the personal with the collective, and since it is grounded in mother-earth consciousness, Oropeza (in the epilogue) broadens the scope of her study by evoking Nin's ecological vision and the prospects her work might offer for an ecocritical reading. Comments on the motif of seeds in Nin early in the book are linked in the epilogue to "creative awakening" (109) and "an intimate "humanism", which sustains life as a part of a greater ecosystem" (109). This struggle for life and *communitas* is what is at work in stories such as Nin's. While Oropeza convincingly suggests that an ecocritical reading of Nin prolongs the feminist analysis, one cannot help feeling that such a broad question as ecocriticism would have needed more space to be commented on.

All chapters include notes and a works-cited section. This enables a thematic ordering of the bibliography. However, a general works-cited section at the end of the book would have been useful for easier further reference, and it would have avoided the repetition of some references in more than one chapter. The book's strength lies in its interdisciplinary

approach, and Clara Oropeza successfully blends critical biographical elements concerning Nin with literary questions and close readings of Nin's texts. The book is concise and clear at all times, and will be stimulating to those interested in modernism, myth, feminist criticism, and psychology.

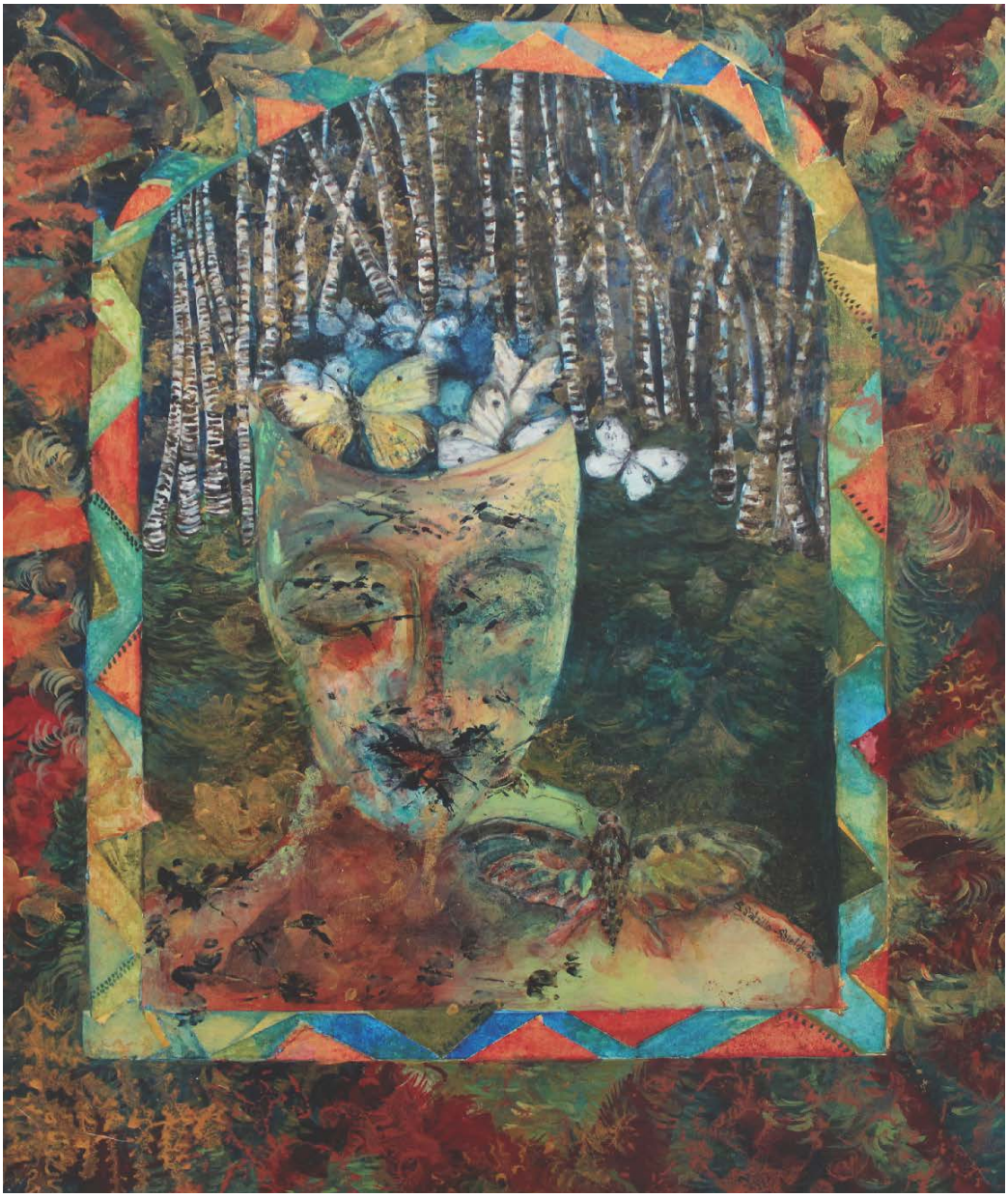
*Charlotte Estrade is an Associate Professor at the Université Paris Nanterre (France)*

# 2020 VISUAL ART AND ARTIST STATEMENTS

***Sophia Rising***
oil, acrylic, and gold marker on canvas, 48” x 48”
by Gelareh Khoie

**Gelareh Khoie Artist Statement**

At some point in life, if we have been doing the necessary inner work, we begin to feel the effects of a successful individuation process dawning on us like a new day. Psychological events start to include gifts that feel real and genuine. The nightmarish time of underworld experiences gives way and an unspeakable reward of immense value is suddenly within reach. It was at this type of psychospiritual juncture in my life that I made this painting. Something new is rising. The danger has not passed entirely. Indeed, part of the rising freedom is knowing that the danger will never pass. But there is trust now and deep relation to the unseen mystery.



***Witness***
acrylic on clay board, 16” x 20”
by Sandra Salzillo

**Sandra Salzillo Artist Statement**

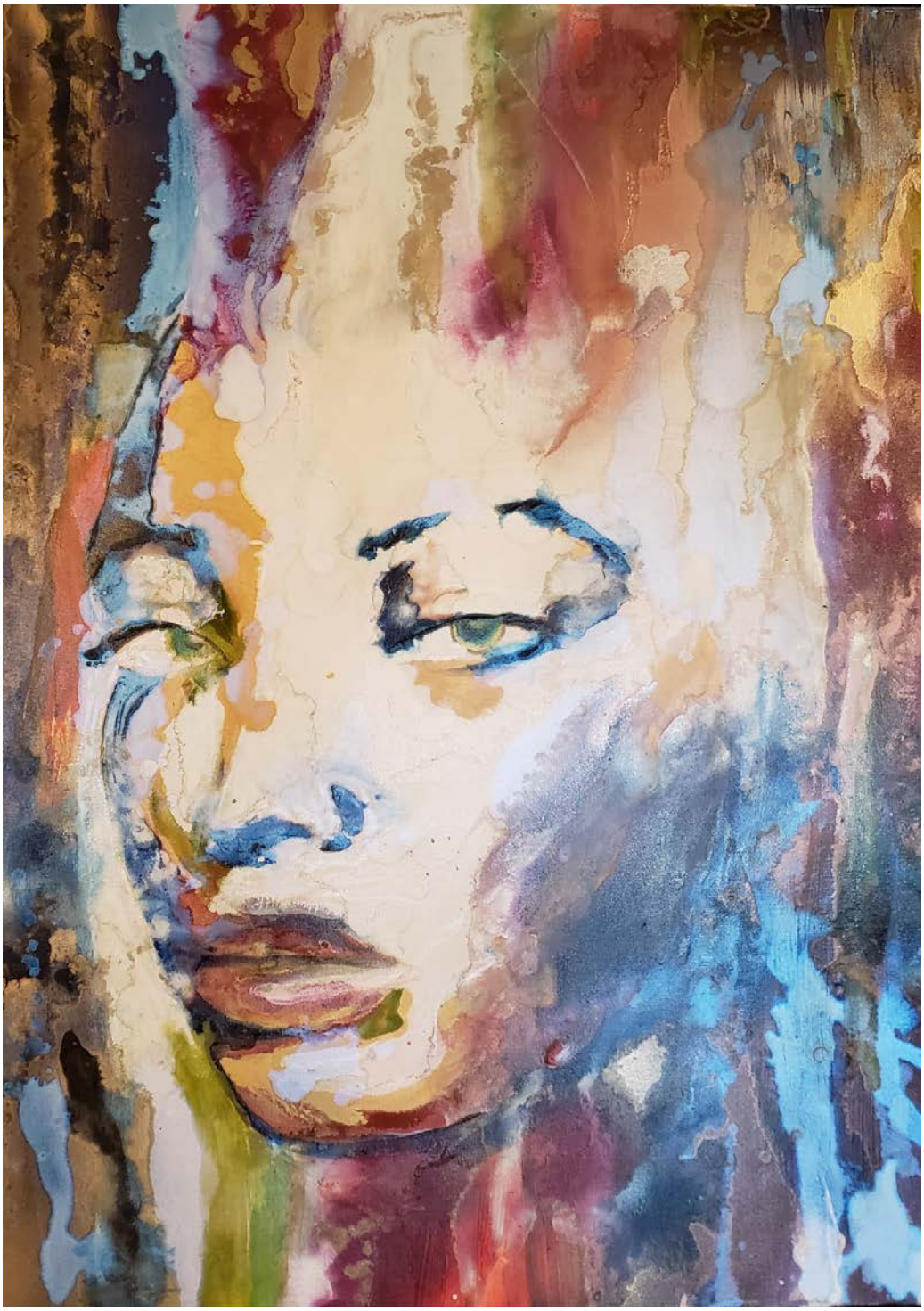
This painting, titled *Witness,* is one in a series of drawings and paintings created between 2003 and 2009. It was included in exhibit at the University of Rhode Island to raise awareness about domestic violence.

In the beginning of my career as a depth psychologist, I was struck by the number of female patients who had never had a sense of authenticity or voice. As I gained access to their world of repressed dreams and memories of emotional and physical abuse, this image, which began as a rough drawing, came forth. As I continued working on the painting, I began re-remembering that my paternal grandmother, my maternal grandmother and my mother were silenced in brutal and horrific ways. *Witness,* I realized, was really their painting.

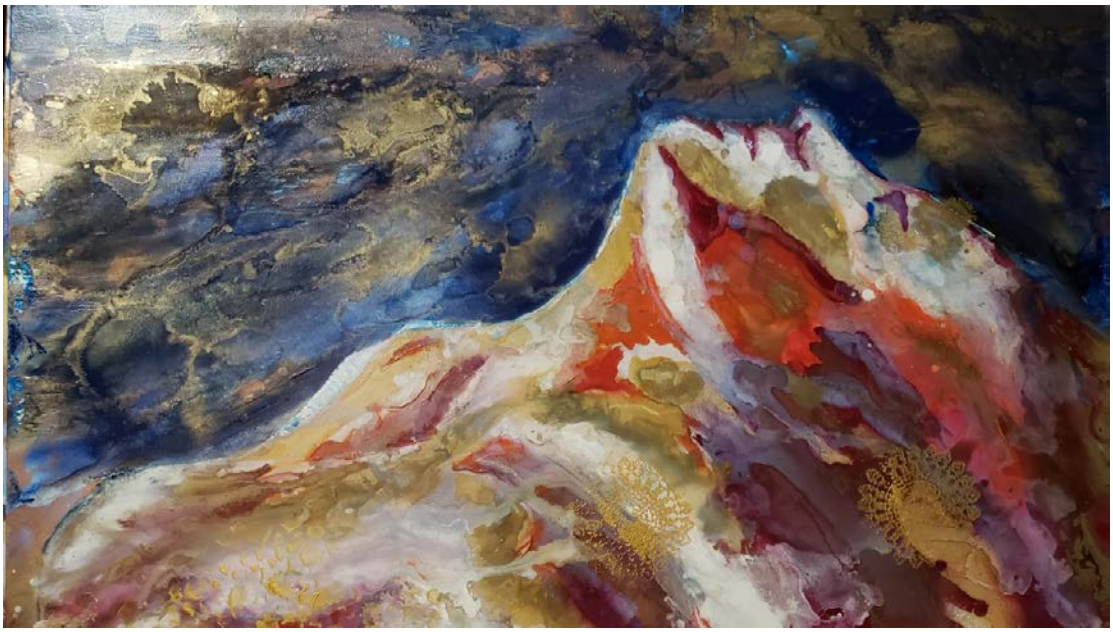
The figure's mouth is stitched closed yet the white cabbage butterflies escaping from the opening of her crown speak to the transformative nature of the creative unconscious. Whether we are aware or blind to its process, the creative unconscious is working on and through us, and continues to inform us of a deeper way of being. For me, learning to work with the psyche and with the process of other women has been an apprenticeship into image making, perhaps more valuable than my years of art school.

I put painting on hold for the last fifteen years when I was hired to work full time in an oncology program for a women's hospital in Rhode Island. I recently left that position to continue as a therapist. With more time in my schedule, I plan to start painting again.

Is it not without irony that the publication of *Witness*, an homage to the women who shaped my life because they survived brutality, is the painting that represents my reemergence into my studio. Their presences is shaping and informing my work.



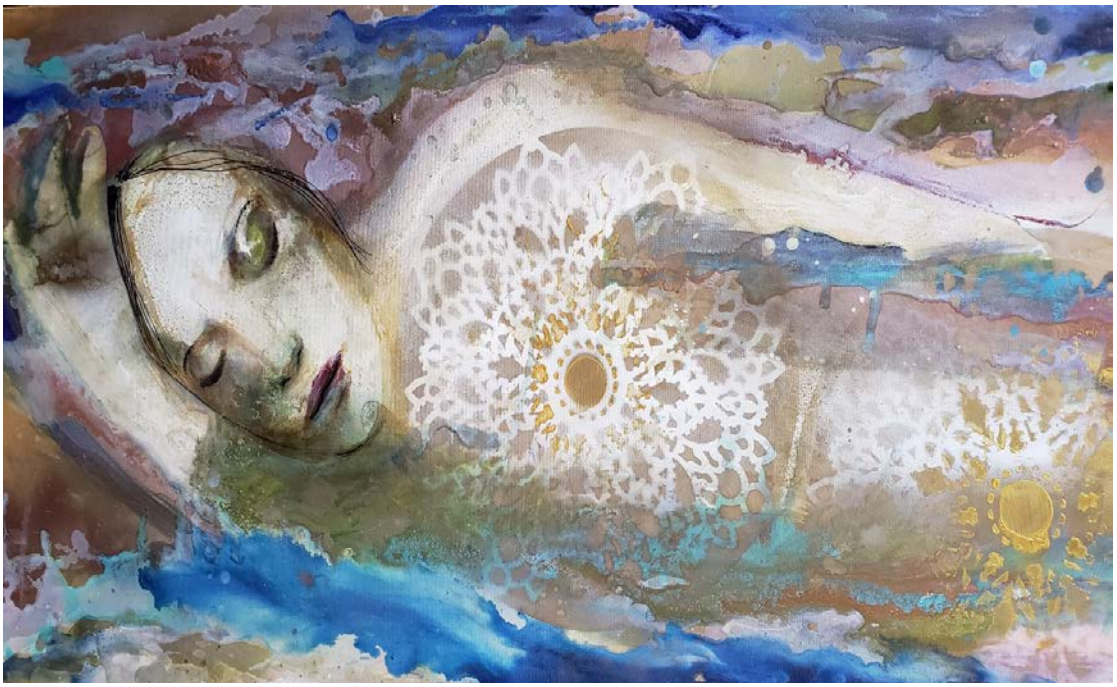
***Awakening***
Oil on Canvas, 36” x 48”
by Heather Taylor-Zimmerman



***Emerging***, Oil on Canvas, 24" x 36"
by Heather Taylor-Zimmerman

***Unfurling***, Oil on Canvas, 24" x 36"
by Heather Taylor-Zimmerman

***Embracing***, Oil on Canvas, 24" x 36"
by Heather Taylor-Zimmerman



***Dreaming***, Oil on Canvas, 24" x 36"
by Heather Taylor-Zimmerman

**Heather Taylor-Zimmerman Artist Statement**

This series of oils explored the threshold between order and chaos as an expression of the natural interplay between the conscious and the unconscious through art. In this process, I crossed boundaries to create a holistic approach that was greater than any individual paint, color, or movement. Through the mediums and the method, I attempted to simulate the transdisciplinary conditions of the conference to see what would emerge. Creating and working with hand-made oil paints, I played with variations of pigment density and medium diversity to invoke a shifting relationship between ordered control and the chaos of chemistry. In this process, the polarities became hard to separate or delineate, subject to the lens of the viewer and the stage of creation. Order and chaos, beauty and ugliness, conscious and unconscious all blended together with the paint.

In this dynamic process, I was both a passive and an active participant. At times, the paint would assert control, reflecting its nature as a part of nature by spreading out in the finger-like sandbars of a delta upon the canvas. On other occasions the paints would converge and coalesce, expressing both the expansion of a chemical repulsion and as well as the contraction of attraction to form an eddy of hyper-saturated paint. While the unconscious nature of the art predominated, I watched for and moved into openings in the creative process, stepping in to consciously articulate an emergent form or design. At other times, I surrendered to the flow of chaotic creation and tipped the canvas or splashed it with water, allowing the painterly unconscious to have its chaotic way. Paradoxically, these points of unbridled natural expression almost always resulted in the most intense beauty and intricate order.

Through my exploration, I initiated and then witnessed the creative process, as if it was a gathering of diverse disciplines expressing differences in medium, method, and model. The resulting colors swirled, and the textures formed to create a landscape that I imagined as a natural design. Painting thus felt like a dance with nature, at times awkward, other times smooth. There were moments that were scary (too much paint) and others that were beautiful (often the result of too much paint). In the shifting tides of attraction and repulsion, beauty and abandon, the themes and images gradually emerged. A face would begin to form, and I would step forward as midwife to assist its birth. From dreaming to awakening, unfurling to claiming and embracing, the figures seemed to embody the feminine face of the soul as she swirled through the chaotic dance of transdisciplinary discovery to expose the underlying beauty beneath.

# About the Artists and Poets

**Judd A. Case, Poetry**

Dr. Judd A. Case is Chair and Professor of Communication Studies at Manchester University. He received his Ph.D. from the University of Iowa and enjoys approaching communication, pop culture, and art through a Jungian lens. He is married to Joanne Larsen Case, and is the father of Gabriel Case.

**Roula-Maria Dib, Poetry**

Roula-Maria Dib, Ph.D. (University of Leeds, UK) is an Assistant Professor of English at the American University in Dubai, and editor-in-chief of *Indelible*, the university's literary journal. She teaches courses in composition, literature, creative writing, and world mythology. Roula's doctoral dissertation focuses on the role of Carl Jung's alchemy and individuation theories in Modernist poetics. She has a forthcoming book, *Jungian Metaphor in Modernist Literature* (Routledge), and besides her book, she writes poems, essays, and articles in several journals. The themes that pervade her work usually revolve around different aspects of human nature, *ekphrasis*, surrealism, alchemy, and mythology. She is a member of the International Association for Jungian Studies (IAJS), the Jungian Society for Scholarly studies (JSSS), and the British Association for Modernist Studies (BAMS).

**Gelareh Khoie, Visual Art**

Gelareh Khoie is an Iranian-American artist, writer, D.J., and budding Jungian scholar. She holds a B.F.A. in painting from the San Francisco Art Institute and an M.A. in depth psychology from Pacifica Graduate Institute. Gelareh is currently enrolled in the Jungian and Archetypal Studies program, also at Pacifica, working toward her Ph.D.

**Greg Mahr, Poetry**

Greg Mahr is the director of consultation liaison psychiatry at Henry Ford Hospital in Detroit, and is on faculty at Wayne State University. In addition to his academic work, Dr. Mahr has published poetry and flash fiction in journals including *Psychological Perspectives*, *Intima*, *Pulse* and *Third Wednesday*.

**Inez Martinez, Poetry**

Inez Martinez writes about imaginative literature in terms of understanding psyche and connecting that understanding to current cultural challenges. She also writes poems and fiction. Her play, "Que Nochebuena," was recently performed in El Paso, Texas, under the auspices of Las Americas Immigrant Advocacy Center.

**Lisa A. Pounders, Poetry**

Lisa A. Pounders works as an instructor, editor, and depth coach/consultant. Her academic articles have appeared in the *Journal of Jungian Scholarly Studies*, the *International Journal of Jungian Studies* and *Personality Type in Depth*. Lisa resides in Santa Fe, New Mexico where she also writes poetry, creative non-fiction and fiction; paints; and can often be found roaming the desert in search of hot springs.

**Sandra Salzillo, Visual Art**

Sandra Salzillo M.A., C.A.G.S., L.M.H.C., received a B.A. in fine arts from the University of Massachusetts Dartmouth and for several years pursued a career in the field of illustration and design. In 2001, she earned a graduate degree in Holistic Counseling from Salve Regina University in Newport Rhode Island, where she also received an advanced graduate degree in Mental Health along with a certification as an Expressive Arts Facilitator.

Sandra has lectured extensively on the importance of using creative processes with mental health practices to promote a deeper engagement with emotional well-being.

**Heather Taylor-Zimmerman, Visual Art**

Heather Taylor-Zimmerman is a visionary artist and archetypal psychologist who lives, plays, and works in the beauty of the Pacific Northwest. She has a B.A. in Art History from The Evergreen State College along with a M.A. in Archetypal Psychology and a Ph.D. in Jung's Art-Based Methodology from Pacifica Graduate Institute.